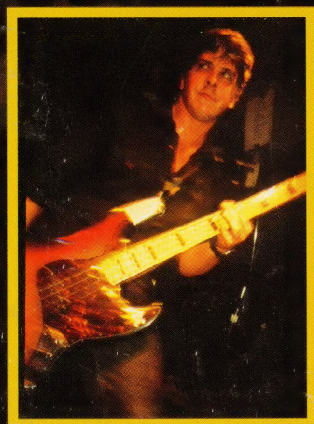
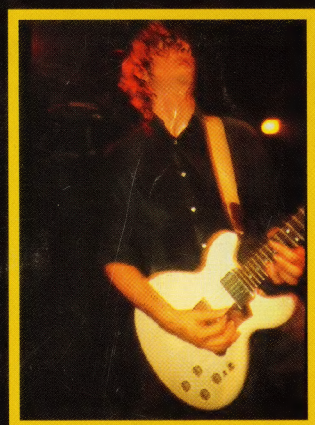


FLIPside

Alice Donut • Didjits • Fishead • Gargoyles • Haunted Garage •
Humpers • Insect Surfers • Meatwagon • Norbie Sick Teen • Sick Of It
All • Smashing Pumpkins • Supercollider • Treponem Pal



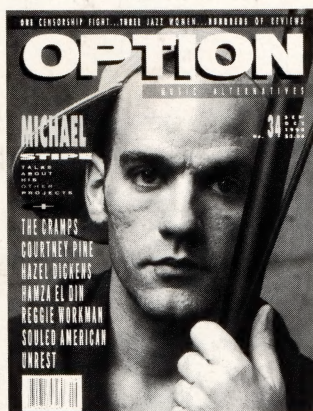
The Jesus Lizard

Number 75,
November/December 1991
\$2.00

You won't find a better music magazine than **OPTION**

...but don't take our word for it.

"OPTION provides a valuable service for anyone not satisfied with the standard music press." **Trouser Press Guide** ■ "A barometer of independent musical activity, both in America and abroad." **Los Angeles Times** ■ "Filled with reviews, interviews, and useful source lists."

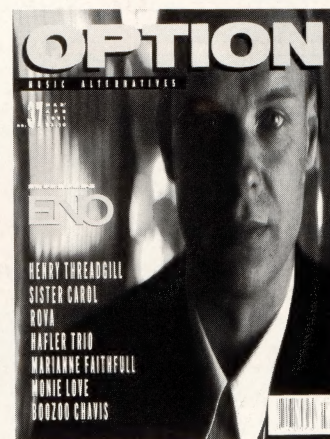
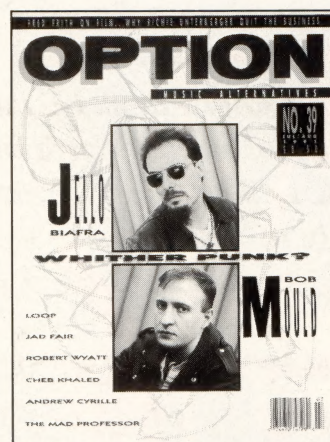


Billboard ■ "Reviews hundreds of albums in each issue." **New York Times** ■ "A truly global perspective."

Guitar Player ■ "A must for record buyers." **Wavelength** ■ "The top all-around music mag in the States today."

Whole Earth Catalog ■ "So great when it's good that ignoring it would be silly." **Creem** ■ "The best

and most influential chronicle of alternative music on the national scene." **The Rocket** ■ "A vibrant report on new frontiers of music. Recommended." **Library Journal** ■ "The most respected of new music publications, graphically superior, with intelligent, thoughtful writing." **Music Retailing** ■ "Excellent." **Rolling Stone** ■ "Ett absolut måste för musikfans." **Sound Affects** (SWEDEN)



One year: \$15. Two years: \$28 (U.S. only). CA residents, add 8.25% sales tax. Overseas and Canada, please write.

OPTION

2345 Westwood Boulevard, Suite 2, Los Angeles CA 90064 213-474-2600

Well you see, it's like this: I had planned to run a real cool ad that Jon Wahl designed for the new Claw Hammer album "Ramwhale," but everything got all fucked up and now the record isn't going to come out 'til January. So for now, you'll just have to get by with their "Devo" L.P. and all the other swell stuff I've released by them. I'll be putting their ad in the next issue so be sure to look for it, and if you ever see Jon, tell him that you really like it and think he's a real talent and shit like that. I suppose I'll be having to take out ads for the new albums by Trashcan School, The Gibson Brothers, The Gargoyles and Crawlspace too or I'll have to listen to loads of complaints and whining about favoritism, fairness and such. Sometimes it ain't so easy being the Anti-Mogul, but I guess someone's gotta do it.

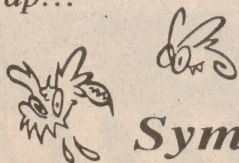
Oh well, I may as well mention some other stuff that will be coming out soon since I've got an entire page to fill up. I'm hoping that Al puts this in a cool place in the magazine. Good placement is very important. I suppose I shouldn't worry as he's never let me down before. Actually, I think I'll take a bit of this space to tell you about Al who runs Flipside.

Al is a real down to earth kinda guy, totally unpretentious and deeply in love with music for music's sake. He is, and always has been, extremely supportive of new bands and new ideas. He is truly one of the unsung heroes of L.A.'s music community. God bless him.

Now, I suppose I should get back to the business of advertising. Out now, or very soon, will be new singles by Thee Headcoats, Spoon, Pink Slip Daddy, Roky Erickson, American Soul Spiders, Tex Edwards & Lithium X-Mas, Red Planet Rocketts, Antiseen, Iowa Beef Experience, Big Chief, 36D, Prison Shake, Monomen, Tri-State Kill Spree, Teenage Larvae, Slot, Sleaz Sisters, Basil Wolverton, Electric Ferrets, Mummies, Wolfmen, Atomic 61 and probably some others which currently escape my somewhat feeble brain.

Anyway, the bottom line is that I've got lots of new records coming out all the time. I know that it can get to be a bit overwhelming and quite expensive to keep up with, but what can I tell you? I guess you'll just have to get another job or do whatever it takes 'cuz you really shouldn't miss any of these releases. I really put a lot of time and energy into this stuff and needless to say, these bands are all really great and they deserve your support and admiration.

I guess that's about it for now 'cuz I still gotta fit my address, catalog info and such on the bottom of this. Oh yeah, one more thing I almost forgot. The entire staff here at the Sympathy Nerve Center would like to wish you and your loved ones a wonderful Christmas season, a very happy and prosperous New Year and all that other David Copperfield kind of crap!!!



Send a S.A.S.E. or 2 IRC's for catalog to:

Sympathy For The Record Industry

4901 Virginia St., Long Beach, CA 90805

flip out

SCREECHING WEASEL
MY BRAIN HURTS LP/CASS/CD
NUISANCE

CONFUSION HILL LP/CASS/CD
FIFTEEN T SHIRT

BLUE ON GREY

LOOKOUT GILMAN SHOW SHIRT

(LIMITED SUPPLY)

BLACK ON WHITE

GREEN DAY SHIRT

TWO STYLES

BOTH ON WHITE

LOOKOUT RECORDS SHIRT

BLACK ON GREY

TWO SIDED

OTHER STUFF WE SELL

(NOT ON LOOKOUT)

JACK ACID

SEVEN INCH EP

WHERE ARE THEY NOW?

SEVEN INCH COMP/ZINE EP

WITH GREY MATTER, L7,

JELLO & CHUMBAWUMBA,

AND NOMEANSNO

(COMP IS \$4.00 POSTPAID)

GO SEE GREEN DAY

IN EUROPE THIS WINTER

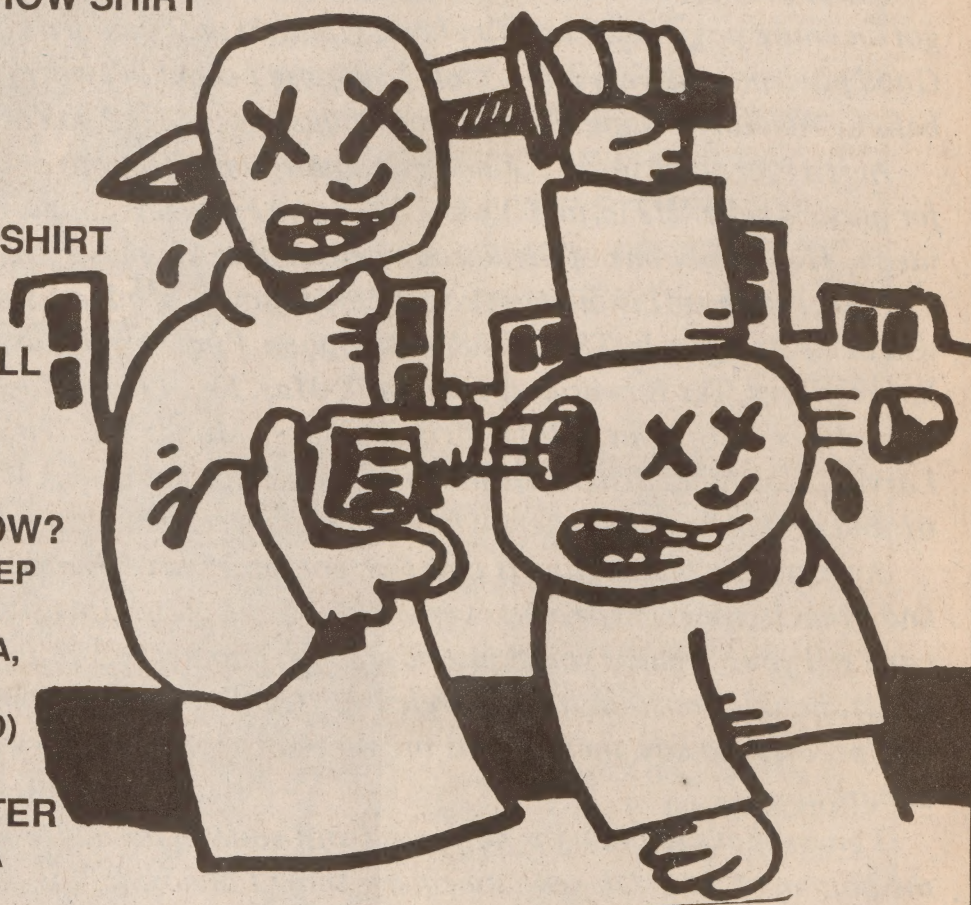
LP'S ARE SIX BUCKS USA

CASSETTES TOO

CD'S ARE EIGHT BUCKS USA

SHIRTS ARE NINE BUCKS USA

LOOKOUT



OUCH...!

APPALCORE

look side

po box 11374 berkeley ca 94701 usa

FLIPSIDE

P.O. BOX 60790, PASADENA, CA. 91116

SUBSCRIPTIONS

All subs are for 6 issues (1 full year!). Please list the issue you want your sub to start with and remember, we come out bi-monthly, so you will get a new issue every two months or so - not every month!
- U.S. subs are \$10.00.
- Canada or Mexico/S.A. \$20.00
- Europe or Asia \$30.00
- Australia, Japan, etc. \$35.00

BACK ISSUES

46 - 53, 55 - 73.
- U.S. \$2.50 each.
- Canada or Mexico \$3.00 (\$1.48 postage!)
- Europe or Asia \$4.00 (\$3.01 postage!)
- Australia, Japan, etc \$5.00 (\$3.85 postage!)

CATALOG

Details of all our shit is in our all new catalog! Descriptions of everything plus news! All for one 29 cent stamp, or IRC.

RECORDS

#02 - Detox "Start... Finish" LP
#11 - MIA "After The Fact" LP
#14 - Detox "We Don't Like You Either" LP
#15 - Bulimia Banquet "Eat Fats Die Young" LP
#16 - Instigators "Shockgun" LP / CS
#17 - The Crowd "Big Fish Stories" LP / CS
#18 - Death Ride 69 "Elvis Christ The LP"
#20 - Bulimia Banquet "Party My Colon"
#21 - Motorcycle Boy "Feel It"/"One Punch" 7"
#22 - Motor Morons 5 song 7" EP
#24 - Paper Tulips debut 20 song LP / CS
#25 - Das Klown 4 song 7" EP
#26 - Popdefect "To Each His Own" / "Without" 7"
#28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
#29 - Popdefect "Puro Desmadre" 7"
#30 - The Big One. L.A. / S.F. comp. LP/CS/CD
#31 - Anus The Menace debut 15 song LP / CS
#32 - Babyland 4 song 7" EP
#33 - Pooch's second solo single. 2 song 7"
#34 - Dirt Clod Fight 4 song 7" EP.
#35 - Paper Tulips "Linoleum" 3 song 7" EP, booklet.
#36 - Popdefect "Third Degree Roadburns" 4 song 7", booklet.
- U.S. prices: \$7.00 LP/CD, \$3.00 7".
- Canada/Mexico \$7.00 LP/CD, \$3.00 7".
- Europe/Asia \$12.00 LP/CD, \$4.00 7".
- Australia/Japan/etc \$13.00 LP/CD, \$5.00 7".

VIDEO

ALL Flipside Videos except 4, 6 and 12 are available. Get our catalog for complete description.
- Videos are \$22.50 cash, \$25.00 check each. NTSC

RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney can be heard on KROQ every Sunday 8 to 11 PM, and now Monday thru Friday with his "Pick To Click" with Doug The Slug at 10PM.

Below Rodney (center) with New York Dolls Sylvain Sylvain (left) and Arthur Kane (right) make a cameo appearance in Dramarama's new video "Haven't Got A Clue" with members of Blondie and the Zeros. In the video Rodney is showing slides from his night club in the 70's "Rodney Bingenheimer's English Disco" where he used to play a lot of Dolls, Bowie, T-Rex, Suzi Quatro, Sweet and Silverhead. (photo by Dawn Laureen)



1. Nirvana "Breed"
2. Nymphs "2 Cats"
3. Cramps "Eyeball In My Martini"
4. Frank and Water "Fashion Craze Hits NY"
5. Dylans "Mary Quant In Blue"
6. Dramarama new LP/CD
7. World of Twist "Sweets"
8. Zeros "Loves Not Fair"
9. Blackwatch "Terrific"
10. Joan Jett & Blackhearts "Treading Water"
11. Scrowel "Clock Song"
12. Teenage Fanclub "The Concept"
13. Scorpio Rising "Beautiful People"
14. Hole "Teenage Whore"
15. Jane Pow "Shutdown"
16. Kinks "Did Ya"
17. T-Rex "Baby Strange"
18. Fizzy Banger "Freaky Friday"
19. Muffs "New Love"
20. Cindy Lee Berryhill "Brian Wilson"

AD INFORMATION

DEADLINES:

FOR ISSUE #76 - Friday, December 20th!
#77 - Fri., Feb. 20th, #78 - Fri., April. 20th.

SIZES AND PRICES

Inside covers	7 1/2"W x 10"H	\$200.00
(multi-color prices on request)		
Full page	7 1/2"W x 10"H	\$175.00
1/2 page	7 1/2"W x 5"H	\$90.00
1/4 page	3 3/4"W x 5"H	\$45.00
1/6 page	2 1/2"W x 5"H	\$30.00
Bus. card	3 1/2"W x 2"H	\$20.00
Classified	(Per 40 words)	\$2.00

REQUIREMENTS:

1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later - so don't wait until the last minute.
6. Do not send transparent film or negatives.

No Reason

Lately I've been having real mixed feelings about this nostalgia thing that continues to happen here in L.A. (and other places, I'm sure). On the one hand it certainly is fun for a bunch of old friends to get together and play those old tunes again. And it's a great thing for those who missed out to finally get to see an old favorite (however out of context they may be), or for old timers to re-live a little of the past. And, not surprising, these reunion gigs are quite successful, and a lot of fun is had. But what does that say for the "Class of '77"? They must have been a bunch of losers because with very few exceptions, none of the early band members went on to do anything musically worth a shit. Or else, just like we were warned, it was just a phase they were going through, a hobby while they "grew up". That's all fine but I don't happen to be a member of the "nostalgia" audience, I think there are some current bands who are as good, if not better than their not so distant influences. I can't see this great interest in the past when the present is happening right under everyone's noses. Sure it's more work, but so was the past. I don't know how many dog shit bands I waited through, even at the Masque. I wish my old favorites would have stuck around to evolve (and some did) but I wish the "reunion" wasn't the only reason for some of these people (bands or audience) to get out and do something - anything. -Al

A Reason

Flea bites on my ankles because I own the coolest dog to ever shit on a carpet. Her name is Lizard, she's a Great Dane. Bitch. Love that word. Bitch. The way it makes your mouth contort when you say it. Like sucking a stinky cunt. Cunt. I love that word. Cunt. Cunt. Cunt. Bitch. Cunt. Lizard, she's small for a Great Dane, she weighs one hundred pounds. I picked her up, stepped on a scale and watched the needle 360 till it came to an alarming 265 pounds, which of course means I'm 165 and it's all covered with flea bites. Bitch. Lizard knows only one "trick": to halt when I scream "STOP", to run when I scream "GO". I wanted Lizard to be absolutely free. A lawless 100 pound bitch. She is big and black and if anything inspires me it is her.

If boredom is the reason, then my entire life has all of a sudden dawned an explanation. Boredom. Comfort. Which one is worse? - Krk

One More Latent Desire
by D. Scott Davidson

sometimes people drive
with their
turn signals
unintentionally
on.

perhaps in the
fast
lane,
with say,
maybe their left turn signal
on.

[looking to get into the
"faster
lane?"]

sometimes i do this
too, but
never
unintentionally
-if you see
me driving in the
fast
lane
with my left
turn signal
on,
do not think
it is
an
accident.

i am just
expressing my
latent
desire
to jump the
divider
into oncoming
traffic.

Untitled
by Jennifer Dudley

Ashtray full of butts
The day has slipped past you again
like the cigarette that falls
out of your hand and makes
a small brown circle
in the carpet.

As you lay in bed trying to sleep
rolling over and over kicking off the sheets
you ask yourself; what have I done today?
What have I changed?

Nothing, nothing again is your answer
it's not that you don't have plans
you have plenty of them but they never live
It's like a seed that falls off a birds wing
and lands on the road
instead of the earth.

Harrisonburg
(My Home Town)
by Wes Way

Stagnant, murky, just sitting
there with dead leaves
rotting on the surface.
I piss in it, occasionally,
but the water barely ripples
and the mosquito eggs
aren't even bothered.

take it home
by Ricardo Wang

it's not that i like lying
but mother you have no right to know
you say that it's your responsibility to want to
but all that you have taught me is wants
do you sense any conflict here?
do you truthfully even want to know?
i've been taking drugs lately mother
i've been stealing them from your medicine cabinet
last night when i was hallucinating
i thought i'd discovered india
i've been living with homosexuals who want to study seminary
i've been staying up all night watching late night t.v.
i know that i'm supposed to wait until you die mother
to write a poem like this
i'm supposed to read this standing on your gravestone
as if you can hear me six feet under
but i'm tired of waiting for people to die
a decade waiting for the old men you voted for
waiting for all the old men and mothers to die
by the time they do i'll be one of them
i'd rather that they learn to live.

Jerry Lewis Mutating Into A Hairless Werewolf and UFO's
by Wm. O'Riley

I'll bring a pickaxe and you bring a jackhammer and we'll get
through that god damned cement, to free the full grown trees that
are straining just below the surface - more anxious than a junkie
to shoot up and say:

Look at my arms - have you ever seen anything like them? God, I
was sore under all that heavy bastardized rock; thanks a lot -
here, have some fruit.

And we'll build bird homes so the whiners don't get shat on and
call for the removal of the oaks, the lodgepoles and that
slightly eccentric tree whose leaves, when smoked,

cause the inhaler to see Jerry Lewis Mutating into a Hairless
Werewolf and UFO's.

**Hands
by CM**

Where can I
put my muddy
paws
today?
Maybe push them
up to my wrists
into frigid
water
through a hole
in the ice,
or wiggle my
fingers
at you
resplendent with a
soft coating of
air.
Or scrape the ground
with my fingernails
and squeeze the
earth
in my palms.
Or hold a stone
and drop it
from a cliff.
Or atop a canyon
stick both hands
way up
into the air
fingers spread
attracting lightning.

**Intent
by D. Scott Davidson**
i have this
[nasty]
habit of
not
zipping my pants
after
i
urinate.

i used to think
it was
accidental—

then i realized
i do it
just to

piss
people
off.

*what else can i think of
by Jonathan Levant*

*the consequences of beauty are
the opposite of truth (although they are
the same) this was sometime a paradox*

*water and ice are the same only one
is much softer; beauty melts the muscles
truth cracks the head // cracks the reins just like sex*

*hunt for me, lioness; i am they lion
mores int he needs angrily rustles*

*who eats ring & who eats law? who eats man?
each time i speak i up the number of
my talk from double talk to billion talk*

*i come to you like beati's woman
you remain away like a love unloved
more suffering and more silent
than bedrock*

**Wild Catdinkies
by Bob Pigment**

It came through the window
then turned bright blue
eatin' Cup 'o Noodles
and sniffin' Elmers glue
Produced a box from a pocket
and threw it my way
I was dreaming of sugar plums
and boppin' Doris day
In her younger years of course
But anyway
Produced a box from a pocket
and threw it my way
I caught it with my forehead
being half asleep
Then out popped Mr. Magoo
and Popeyes pet "Jeep"
I couldn't believe my eyes
So I rubbed 'em some more
Then Magoo mounted Jeep
on the cold tile floor
So just about then
my mom walks in
Then yanks back the covers
Says "I'm livin' in sin"
I slapped her good in the face
broke her out of a trance
Then said "Fuck you Mom,
just shut up and dance."

**Untitled
by david Roskos**

once her had her pinned down
w/ his knees on her shoulders
& he had this stainless steel grill
from an oscillating fan
& he pressed it down
on her face & neck
till her face
was beat red
& she kicked
& screamed
& pounded her fists
& he wouldn't STOP.
About 3 months later
i asked em, i said,
"Hey Storm, do ya
remember the time
you beat up Mommy
& you had that screen
pressed down on her face?"
& he said "yeah, that was in
your mother's drug days"
& my Mom snapped back
"Don't tell the kid that."

**Rude Awakening
by Five Squared**

Have you thought about being old?
It'll probably happen.
From the moment you were conceived,
you've been getting older and older.
Even though you might not be able to imagine it,
however unlikely it may seem now,
one day you'll find yourself
talking about the good old days.

Have you planned on the lifestyle you will have then?
Will you be the "aging rock-n-roller,"
the reformed drug and alcohol user abuser,
or filled with fear and regret,
staring obsessively in the mirror at your wrinkles
and at hot looking younger people who don't notice you
back?

Will you be hanging out at swank arty parties
filled with white-haired corpses holding glasses of
champagne?

You still feel young inside
and look at your prune-faced peers
and think of them as "old,"
catch yourself, and realize
"I'M OLD TOO!!!!"

Will you still be at that job you temporarily
took at the hardware store
that somehow has lasted twenty years
and a promotion to manager?
Will you have bratty kids
that actually expect you to be a parent?
Don't they realize they just "came along?"

Perhaps you will turn yuppie,
buy real estate,
invest your money,
a collect toys.

Maybe become politically correct,
save the world
in one fell swoop,
and feel good inside,
filled with meaning.

Or have more beer,
and see what's on TV every night.
Whatever you choose
just remember you're killing,
and that time adds up.

**Johnny Slug
by Chris Zahn**

Oh Fenderbaby!
I love wrappin my fingers around ja'neck
Slidin my hands down yer sleek frame
Bangin the blessed mercy out of a bullshit
guitar
Custom-built for criminal fingers
Night after night
You whipped it out
Plugged in
And fucked up those songs so good
Cuz you knew
When you makin love
You can't go back and overdub

ABUS DANGEREUX #23, \$5.00, S-36-T
(B.P. 172, 82001 Montauban Cedex, France)
Neatly done French zine with a lot to read if you read French! Features Devil Dogs, Bruce Joyner, Fleshtones, Nikki Sudden, Jam, the Unknowns and a whole lot more. (With a free 3" CD!!!!)

ACTION TEEN #1, \$2+2stamps, S-24
(5812 Midhill St., Bethesda, MD 20817 USA)
A teen mag with underground bands (Fugazi, Unrest, Beat Happening, Nation of Ulysses). Loads of kool photos.

AGONY #1, \$3.00, HL-44-R
(1805 E. Lafayette Pl., Milwaukee, WI 53202 USA)
A bit of everything offbeat here, "for frustrated fags and dykes": poetry, graphics, commentary and a lot of photos of friends.

AMNESIA #2, \$3.00, S-64-T
(POB 661441, Los Angeles, CA 90066 USA)
Great zine for a second issue! A lot of variety, good graphics and lengthy features with Dick Dale and the Ventures!

ANGUISH #1, \$1.25, HS-12
(RD9, Box 95, Bridgeton, NJ 08302 USA)
Comic zine about a guy getting kicked out of his home, etc.

ANOTHER PAIR OF SHOES #7, \$.75, HS-48-R
(POB 300031, Minneapolis, MN 55403 USA)
A lot of good political commentary as well as a quite lengthy MRR interview.

ANTI-MRR CLUB C/OPAL MENDELWITZ #3, \$3.00, S-14
(POB 3326, Redwood City, CA 94064 USA)
The newsletter for people who really, really hate MRR - not just the people who got bad reviews, or don't like Tim Y, but for people who HATE MRR!! Grrrr!!!!

ARE YOUR A MAN OR A MOUSE #6, 15F, S-42
(28 Av. F. Mauriac, 93330 Neuilly SM, France)
Complete and chaotic zine cover a variety of styles, but it's all in French so now what are you gonna do? With Virus 63, Perfect Kids, Les Gaston, Hammfree Gokart and more.

ATAKRA #2, ?, HS-16-R
(POB 15, Arcata, CA 95521 USA)
Lots of reviews, but mostly just off the cuff chatter about whatever.

BABY SUE V3 #2, \$1.50, HS-20
(POB 1111, Decatur, GA 30031 USA)
Always some good offbeat humor, "Remembering the Carpenters", "The Truth About Homosexuality" plus poetry and cartoons.

BACTERIA OF DECAY #9, \$1.50, HS-40-R
(63 Lennox Ave., Buffalo, NY 14226 USA)
They cover it all here: live, record and fanzine reviews, comics, graphics, columns and an interview with the Accused. Good writing / story telling.

BAKERS DOZEN #2, \$1.00, HL-48
(849 B Aimer Ave. #154, Santa Cruz, CA 95060 USA)
Bold and spontaneous with a wide selection on the menu: poetry, stories, art, Dripping Mary, Vicious Midgets and more.

BANZAI #59, \$12/6, T-32-F
(POB 7522, Overland Park, KS 66207 USA)
News, reviews and contacts of the metal sort - this "MOSH" issue features Motorhead and Sepultura.

BETWEEN PIT & PEDESTAL #10, \$1.29, HS-16
(Rebecca Fiala St. Olaf College, 1500 St. Olaf Ave. Northfield, MN 55057 USA)
More inspiring poetry and artwork.

BIG HAMMER #2, \$5.00, S-138-T
(POB 1698, New Brunswick, NJ 08901 USA)
Mondo thick white paper zine full of poetry, graphics and reproduced art. Quite impressive.

BIG SPAZZ PRODUCTIONS #?, ?, S-14
(4470 Sunset Bl. #570, Hollywood, CA 90027 USA)
One of those catalogs and much much more! Reviews, photos, descriptions, prices...

BLACK MARKET #9, \$2.95, S-44
(405 W. Washington St. #212, San Diego, CA 92103)

It's been a long time since the last Black Market, but this "Manifesto Macabre" is back big time! Killer full color cover and tons of gruesome comix and graphics. Testiclehead is back! Plus Megadeath, Squeaky Fromme, Alice in Chains, Velvet Joneses, etcx.

BLACKFISH #5, ?, S-3
(7781 N. Ave De Carlotta, Tucson, AZ 85704 USA)
Denny's issue - like an acid trip at Dennys.

BUZZ #68, *, S-48-TM
(PO Box 3111, Albany, NY 12203 USA)
Upstate New York coverage with reviews, articles, great pictures and interviews. In this issue the Orb, Hole, Bootsauce and Fudge Tunnel.

CHAIRS MISSING Brazil, \$3.00, S-22-R
(POB 522, Stratford, CT 06497 USA)
Lots to read here - reviews, interviews (Bewitched, Unsane, Venus Beads, Zulu's Petals) and tons of photos of some simply clad women.

How to read these reviews:

1. Number. Directly following the name is the issue number of the zine listed here.

2. Price. Cost of the zine, which may or may not include postage. An "*" means that although the zine is free, postage is not, so send stamps, IRCs for foreign response or some sort of change.

3. Description codes:

A: Size of paper
S - Standard (8 1/2"x11")
HS - Half standard (5 1/2"x8 1/2")
L - Legal (8 1/2"x14")
HL - Half legal (7"x8 1/2")
T - Tabloid (usually 11"x17" newsprint)
M - Mini (4 1/2"x5 1/2" or smaller)
O - Oversized (tabloid size or larger)

B. Length
Number of pages

C. Notes
R - Photo reduced type
T - Typeset or laser printed
M - Multi-colored cover
M+ - Multi-colored cover and insides
F - Full color cover
F+ - Full color cover and insides

Note: Dear Editors, Make life easy for all of us - at least tell us the above information. It's the least you can do to help get your zine around. At least tell us a PPD price. Thanks.

CHARETTE'S EYE VIEW #1, \$1.50, S-24
(242 Rathgar St., Fall River, MA 02720 USA)
This is even better than their issue "0" - lots of graphics and some interesting talking.

CHILDREN WHOM LIKE TO STICK CRAYONS UP THEIR ANUS #4, \$1.00, HS-32
(613 S. Broadway #1, Redondo Beach, CA 90277)
This zine strives to get you the weird good ans succeed it does. Some gnarly shit to raise your eyebrows.

CHUMPIRE #2, 2 stamps, S-8
(RR5 Box 40 #84, Monticello, NY 12701 USA)
Big handwritten scrawls of just about anything you can imagine.

CLOWNS KILLING PEOPLE #2, ?, HS-20-R
(Box 32, 52 Call Lane, Leeds, W. Yorks, England LS1 6DT)
Reviews, poetry, graphics and some cool short stories fill these pages.

COMETBUS #26, \$1.00, HS-36
(POB 11374, Berkeley, CA 94701 USA)
Cometbus continues to set the standard for pushing fanzine content over the edge! Lots of interesting stuff and some not so interesting stuff (Arcata in general) made interesting. Letters, libraryfun, 'toons, scams, maps, food, graffiti and etc.

CRAWL OR DIE #13, \$2.00, S-64-R
(POB 8531, Salem, MA 01871 USA)
A good selection of off beat things, interview with Erica Gavin, an article by Nick Zedd, comics, reviews, graphics and tons more.

CRUDE #9, \$2.00, HL-28
(8385 French, Alpena, MI 49707 USA)
Lots of interviews this time around: Rollins, Lush, UV Eye, Ride, Silverfish and Skull Duggery.

DAM #2, \$.75, HS-12
(8647 Cox Rd, Indianapolis, IN 46241 USA)
Music and skating, the perfect match, with the Commonwealth, Freak Beans, Eddie Reategui and more. Gnarly grain xerox photos.

DACHAU #3, \$.75, HS-16
(POB 5663, Norman, OK 73070 USA)
Lots of cool photos (Punknic, Thrill Kill Kult) is the strongly anti-authority zine.

DASHIKICLOUT #3, ?, S-44
(POB 1440, Grand Rapids, MI 49501 USA)
Pretty decent big type zine with stuff on Mike Watt, Ride and the Busters as well as poetry, diary and comics.

DE NAR #59, ?, HS-28-R
(Postbus 104, 1210 Brussel 21, Belgium)
Solid, consistent underground coverage, ah, but not in English.

DEFECATION #1, \$3.00, S-34
(POB 11831, Pittsburgh, PA 15228 USA)
This zine is a collection of GG Allin newscippings, all neatly put together. A great read.

EDR #5, \$2.00, S-14-R
(6853 Green Meadow Circle, Louisville, KY 40207)
Long interviews (Nation of Ulysses, 411, Endpoint) and a lot of cool original photos make this an interesting zine.

EAST COAST EXCHANGE #3, \$2.00, S-36
(50 Lexington Ave. #3C, New York, NY 10010 USA)
Good, original live photos! A very well printed zine on good paper with good features and good writing! What more could you ask for!!! With Funk Face, Senator Flux, Desiderata, the Homeless and more.

END OF THE WORLD GRAFFITI #?, ?, S-32
(2318 Second Ave. #250-A, Seattle, WA 98121 USA)
Neatly typeset book of poems by Raegan Butcher.

EUTHANASIA ROSES #3, \$.60, S-18
(759 Cranberry Ridge, Fairbanks, AK 99712 USA)
Reviews, cartoons, poetry, graphics, cutups and all that groovy stuff.

FOR YOUR SKULL #23, \$.25+stamp, HS-16
(833 1/3 N. Formosa, Hollywood, CA 90046 USA)
Another great does of bold comics with a new one called "Chicks that rock even though they're girls." What an adventure.

FREEDOM OF EXPRESSION #13, \$1.00, S-8
(145 S. Chestnut. #5 Northampton Bath PA 18014)
Interview with Rave Records and record reviews, and not much else.

GAGS AND GORE #4, \$3.00, S-48-R
(Grohner Bergstr. 1, 2820 Bremen 70, West Germany)
Lotta long, small print interviews (in German) with some cool photos: Poison Idea, Jelly Phlegma, Gorilla Biscuits, Econochrist, Alice Donut, FOD and tons of reviews.

GREEN NOISE #?, 29 cents, S-8
(388 W. 6th, Eugene, OR 97401 USA)
Record store newsletter with a lot of other info and graphics.

HAPPY THRASHER #14, \$1.50, S-42
(POB 2246, Anaheim, CA 92814 USA)
Great issue! Lots of reviews and reprints, lots of brash commentary, lots of personality and then there's stuff on Citizen Fish, Athiest, God Is An Asshole, Satanic Malfunctions and tons more.

HAWKFAN #19, ?, HS-28
(29 Cordon St., Wisbech, Cambs England PE13 2LW, England)
Thee Hawkwind fanzine! This issue has all kinds of info on tours, bands member changes, recording

plans, fan contacts and everything you need to be a faithful follower. Excellent zine.

HECTIC TIMES #2, \$2.00, S-40

(2-1645 Cliff Dr. #17, Santa Cruz, CA 95062 USA)
Nice spread out layouts and good original photos make this a nice brouse. Features: Fiend Master Freak, Abrupt, It and Jim Phillips Jr. Nice large, bold graphics.

HOT POOP #2, \$1.00, S-24

(224 Whispering Hills Rd., So. Plfd., NJ 07080)
Pretty good zine for it's original photos and lengthy interviews - but shit, get a new type-writer ribbon!

HYACINTH STORY ?, 14F, S-64

(15 Rue Thimonnier, 94190 Villeneuve St. Georges, France)
Tons and tons of stuff in here, but all in French. Hole, Babes in Toyland, Alice Donut, Urge Overkill, Bleach, reviews, commentary...

HYPE #5, *, T-28-T

(305 East Pine St., Seattle, WA 98122 USA)
Nicely done big tabloid with all the trimmings - big spreads on Nirvana, Seaweed and Bone Club. Great zine.

IMWU Autumn 91, ?, S-1+

(POB 882191, San Francisco, CA 94188 USA)
This is the International Music Workers Union newsletter - this issue Anarchy Village 13 news.

INDUSTRIAL NATION #2, \$1.00, HS-32-T

(114 1/2 E. College St. #16, Iowa City, IA 52240)
This zine covers the 'industrial' side of music, and does a good job with its many reviews and a Nitzer Ebb interview.

JERSEY BEAT #44, \$2.00, S-68-T

(418 Gregory Ave., Weehawken, NJ 07087 USA)
Complete, hands-on coverage of the Jersey scene. Reviews, news, columns a big special report/forum on singles (7's that is) and a big Rollins interview.

JOHNNY ON THE SPOT #4, \$1.00, HS-24

(118 Surrey Lane, Lake Forrest, IL 60045 USA)
Movie reviews, cartoons, music reviews, 'the Unmentionable' survey and a spotlight on Moral Edge.

LARD GORE #3, \$.75, S-18

(POB 8722, Minneapolis, MN 55408 USA)
Great peace punk type zine with stuff on Emma Goldman, veganism, gentrification, recycling and this summers People's Park riots.

LES ENVAHISSEURS Sept., 20 Frs, S-116-R

(2 Rue F. Fabre, 34600 Herepian, France)
Small print French zine that cover it all. Features include: Grant Har, Jesus Lizard, Teenage fanclub, Steve Wynn, Neil Young, Band of Susans and a lot more.

LITTLE FREE PRESS #87, *, S-4

(Rt. 1 Box 102, Cushing, MN 56443 USA)
Short newsletter type snack for your head. Definitely a zine for free thinkers bucking the system.

MAXIMUM ROCKNROLL #102, \$2.00, S-124-T

(POB 288, Berkeley, CA 94701 USA)
All the usual shit, ya know, plus Intense Degree, Jello, Gray Matter, Nickey Garratt (UK Subs, etc), One Blood and Bob from Vinyl Communications who is running for mayor of Chula Vista!

MOLE #4, \$3.00, S-52

(POB 5033, Herndon, VA 22070 USA)
This zine features a lot of really off, and slightly off beat interviews, such as Sonic Boom, Beat Happening and Kustom Karnal Blackploitation. Lots of reviews.

MONTHLY MUSIC REPORT #8, \$65/yr., S-30-T

(738 Main St. #387, Waltham, MA 02254 USA)
Well done zine with a new approach to presenting music. Lots of contacts and instead of reviewing music, they give you a cassette full of new stuff so you can make up your own mind. Cool idea.

MURDER CAN BE FUN #14, \$2.00, HS-52

(P.O.B. 640111, San Francisco, CA 94109 USA)

It's that time of year again - the not to be missed 1992 Murder Can Be Fun Datebook! See what catastrophe happend on your birthday!

NO SCENE ANYWHERE #5, *, HS-8-R

(7453 Evening Way, Citrus Heights, CA 95621)
Lots to read in this fine print zine, including reviews and an interview with Garden Weasel.

NO TREND #9, \$4.00, S-66

(Kaiserstr. 20, 6907 NuBloch, West Germany)
Another killer German zine! Lottsa reviews, good photos and more of a variety of features than the HC zines. Beat Happening, Elliot Sharp, Morbid Angel, Sound Garden, Primus, Helmet and lots more.

NORTHWEST OF HELL #6, *, S-24

(2318 Second Ave. #250-A, Seattle, WA 98121 USA)
Well done 'desktop published' zine with good photography and features. Stuff on Jesus Lizard, Laughing Hyenas, reviews and other commentary.

NOTHING SACRED #3, ?, HS-20-R

(1921 N. Whitley #12, Los Angeles, CA 90068 USA)
Poetry and graphics, along with three indepth interviews with Pleasant Gehman, Low Angels and Justice Howard.

OFFEQ #1, ?, L-8

(91 Caixa Postal 1057, 40001 Salvador, Brazil)
A lot to read (in Spanish) in the hardcore/punk newsletter.

OPTION #40, \$3.50, S-116-F+

(POB 491034, L.A., CA 90049 USA)
To me, photos can really make or break a zine - Option always has killer photos - even if I don't like the bands! Stuff of interest this time includes Mekons, Antietam, King Missile and Texas Instruments among others.

ORGAN July 91, 70p, HS-52

(POB 790, London, England E17 5RF)
Lottsa reading, lottsa graphics, lottsa craphics in this jam packed digest. Stuff on Cardiacs, Rollins, Creaming Jesus and tons more.

PAS DE CHANCE ?, \$4.00, M-24

(Box 6704 Sta. A, Toronto, Ontario, Canada M5W 1X5)

This small zine features Larry Arizona (whoever he is) thru a series of color silk screens, pasted in clippings and pages that glow in the dark. Interesting piece of art.

PIT #7, \$2.95, S-60-F

(P.O.B. 9545, Colorado Springs, CO 80932 USA)
One of the only cool metal zines as far as I'm concerned. Great photos and some in color. This issue features GG, Stranglers, Social Distortion, Prong, Carcass, Pantera and much more.

POOL DUST #10, \$.50, HS-24

(1000 Sunset Way, Bellevue, WA 98004 USA)
Cool skate zine, no pool dirt on this cover, just full color xerox! Lottsa photos.

PUNK PALS 2 #21, ?, S-10

(POB 180292, Austin, TX 78718 USA)
Yes, I guess they moved! The zine dedicated to punk rock classifieds continues!

ROC #7, \$10/yr, T-12-M

(320 S. Cadiz St., Jewett, OH 43986 USA)
The name of the mag stands for Rock Out Censorship, and that exactly what this enthusiastic and informative zine tries to do.

RAGNAROK #8, \$1.00, HS-32-T

(POB 29274, Cleveland, OH 44129 USA)
A lot to read in this little digest. Lots of reviews, some good photos, Didjits interview, some fiction, some commentary.

REAL LIFE #40, \$10/year, S-32-M

(6520 Selma #332, Los Angeles, CA 90028 USA)
Besides everything else in the world, Real Life features one special band per issue - this time it's the Didjits! Hey, they played in the Real Life garage! It was wow.

RIPPED ?, ?, S-1

(1101 Browning Ave., N. Canton, OH 44720 USA)
"The Dose Club" a short newsletter for dosers!

ROAD KILL #1, ?, S-160

(#515 POB 5118, Fremont, CA 94537 USA)
Mondo big poetry, prose and graphics from D. Scott Davidson. Some pretty good stuff, comes with some free meat.

SCENE ZINE #0, \$3.00, S-50

(1791 9th St., Green Bay, WI 54304 USA)
Nice spread out layouts make this easy to read, good stuff includes: the Oxymorons, Yard Trauma and Dionysus as well as live and record reviews.

SECOND GUESS #1, ?, S-12-T

(POB 9382, Reno, NV 89507 USA)
Reviews and features on Good and Plenty zine and Fugazi. Cool computer layouts with great original photos. An offshoot of Second Thoughts.

SEE HEAR #18, \$2.00, S-48

(59 E. 7th St., New York City, NY 10003 USA)
This place be a zine store, and this is their catalog. A very good source indeed. The selection is pretty wide and you can order direct. Videos and books as well.

SHIT HAPPY #1, \$1.50, S-22

(11338 Joffre St., Los Angeles, CA 90049 USA)
Good atomistom commentary in this fun zine which also includes: "What To Do In L.A."

SKIDAGE #5, 39 cents, S-10

(76 Saphire Ln., Franklin Park, NJ 08823 USA)
Short newsletter with reviews, news, updates and seven cool places to sit...

SLUG AND LETTUCE #22, SASE, T-8-T

(POB 2067 Stuyvesant Station, New York, NY 10009 USA)

Great zine, what a service! Millions of (small) classifieds, reviews and news. They even manage a few photos! Quite an effort. The new small print is laser set for easier reading and the larger size includes ever more photos!

SOMETHING WONDERFUL #3, ?, S-14

(1969 Memorial Drive, Green Bay, WI 54303 USA)
Lots of show reviews with pictures and some other writing.

SPLATTER EFFECT V3 #7, ?, T-40-F

(P.O.B. 2, Bound Brook, NJ 08805 USA)
East coast music industry type thang. NY, NJ, Philly listings and contacts. Lots of listings, reviews and features on Pixies, 24-7 Spyz, Scrawl and American Music Club.

SPUN #70, \$1.00, HS-36

(2 Shirley St. #3, Worcester, MA 01610 USA)
These guys cover everything, and they do it in a very pleasing way. The layout dude here has mastered computer publishing can make everything look so appetising. Great zine.

STEP OFF #1, 1 stamp, O-16

(1638 E. St. #302, Hayward, CA 94541 USA)
Small skate-edge zine with some cool graphics.

STONK AGE #3, \$3.00, S-20-R

(756 St. Johns Rd., Clacton On Sea, Essex, England C016 8BN)
Pretty decent zine, cover all bases with features on: Hardons, Fuck Geez, Red Flag 77, Identity, Extreme Noise Terror and Words Of Warning.

SUBCONSCIOUS SOUP #3, ?, HS-16

(POB 421272, Kissimmee, FL 34742 USA)
A good left wing slant with stuff on drugs and abortion. Good research.

SZMEMTTELEP #2, ?, HS-48

(Paskomliget Ut 55 VII 29, 1156 Budapest, Hungary)
Hungarian hardcore zine with some bold, informative graphics and a lot of other info.

TASTE THE FLOOR #9, \$1.50, S-28-R

(POB 936 Asto Station, Boston, MA 02123 USA)
Lots of reviews, a few good features like Killing Joke, Henry Rollins, the 360's, and XTAL with a healthy left/political section with interesting stuff.

TRUST #30, 3 DM, S-86-R

(Salzmannstrasse 53, 8900 Augsburg, W. Germany)
If only Trust was in English... ah but it's not. Killer photos make it pretty worthwhile anyway. Features: Sick of It All, Jones Very, Soultstorm, Gray Matter, Kina, Universal Congress Of and lots more.

TURNING THE TIDE V4, #5, \$1.00, S-8

(P.O.B. 1990, Burbank, CA 91507 USA)
The L.A. area anti-racism newsletter.

TWISTED #13, \$1.00, HS-20

(11698 Howitzer Ln., Woodbridge, VA 22192 USA)

Very neatly done skate and music zine. Killer skate photos and a Verbal Assault interview.

TWISTED IMAGE #33, \$1.00, S-10

(1630 University Ave. #26, Berkeley, CA 94703 USA)
Cartoons, reviews, letters and a big Robert Williams interview.

TWISTWORTHY #4, \$1.00, HS-36-R

(4030 Cypressdale Dr., Spring, TX 77388 USA)
This zine contains all the standard zine features as well as good original photos, features: NoMeansNo, Ultraman and Coffin Break.

UNDER THE VOLCANO #4, \$1.00, S-16

(POB 236, Nesconset, NY 11767 USA)
Short, but neatly done and very dense packed with info. Tons of reviews, interviews with Rollins and Situated Chaos, poetry and more.

UNTITLED #2, \$.50, HS-36-R

(304 Bethal Meadows, Caseyville, IL 62232 USA)
Reviews, graphics and big features with the Jesus Lizard, Slap Of Reality and Dazzling Killmer. Could use some more photos.

VERA KRANT #21, ?, HS-24-M+

(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and cover a broad spectrum of alternative music. Excellent in many respects. Very consistent!

VICIOUS VINYL #2, \$2.50, S-12

(4739 University Way NE #1410, Seattle, WA 98105 USA)

I'm surprised that no one has thought of this sooner - a zine dedicated to reviewing bootlegs! It might be hard for them to get advertisers, but what the hell - a good zine!

VILLAGE NOISE #11, \$2.50, S-42-M

(48-54 213rd Street, Bayside, NY 11364 USA)
Lots of good departments: reviews, letters, cartoons etc. Great photography and cool looks at Fishbone, Cocteau Twins, Lemmy, Buck Pets, Run DMC and more.

WEIRD TALES #1, \$1.50, S-18

(3129 South 116th Ave., Omaha, NB 68144 USA)
Handwritten cartoons, filled with tension. Some pretty funny (not funny ha ha) stuff.

WHAT KIND OF WORLD IS THIS #2, ?, HS-24

(POB 708, Littleton, MA 01460 USA)
A contact list, some reviews but mostly just thoughts and poems and other writing.

WHATEVER #2, 2 stamps, HL-20-T

(539 W. Doty St., Madison, WI 53703 USA)
Interviews with Naked Aggression and All You Can Eat plus poetry, reviews, stories and a neat easy to read format.

XINEMA PROBRESA #666, ?, HL-16

(POB 105, Brandon, FL 33509 USA)
A zine dedicated to film (and theater) reviews. Cool. I like zines that try to concentrate on one subject or locale and do a good job of it. This zine does just that with film.

ZAP #41, 4DM, S-60-TF

(Postfach 403, 3000 Hannover 1, W. Germany)
Zapleads the hardcore scene in Germany with it's pure unrelentless enthusiasm and drive. This issue features SOIA, Notwist, Soultstorm, Union Carbide, The Git, Rise, Tumor Circus, the Freeze etc.

RAILROAD JERKOFF

Dear Flipside;

Thank you for the article on Railroad Jerk! I have been into the band since when I first saw them in 1989 at the Lismar Lounge in New York. They played an awesome set leaving the place in ruins and the crowd begging for more. They are in my opinion the best band on the scene in New York at the moment.

I don't know them personally but I always have wanted to know more about them. Your interview shed some much needed

light on the subject. I know a lot of people who are into the band. Just the other day in a Buffalo record store (where I was visiting my grandmother who unfortunately is on her deathbed) I overheard two people separately during the course of a half an hour ask the clerk about the new Railroad Jerk single on Matador.

Do you know if they will be releasing another LP on Matador soon? Their new stuff that I've heard live is as good if not better than their old stuff. I think it's only a matter of time before people really catch on to their unique style. Railroad Jerk is truly a band of no compromises.

Thanks again for the article. Keep up the good work. It's zines like Flipside that keep the scene thriving. I look forward to the next ish.

Hector Rubinstein

THE OLD GOBLET FULL 'O PISS

Dear Flipside;

Regarding the Big Chief out take in the Muffs interview (#74); the manager in question "Bimbo" is actually named Lori LeFavor (although "Bimbo" is appropriate). She is not Big Chief's manager - rather she's a washed up Seattle promoter who shmoozed herself into road managing Big Chief's West Coast tour, much to their dismay. While Big Chief was indeed a bit high on themselves during said tour, they shouldn't take the blame for Bimbo's actions. They are a great band, not overrated either. Further, the old "goblet full 'o piss" trick is not only mean - it's not so hilarious.

But I love your mag, keep it up.

Manny Peters, Seattle WA.

HEROIN HANK

Flipside;

This is a letter to Greg Hagan (who's probably a Nine Inch Nails fan) that tried to call Henry Rollins out in issue #74. Not that Henry can't defend himself, but the fact is, he doesn't read this magazine and really doesn't give a shit. But I don't like to see bullshit fly in any direction (except yours), so I thought I'd help you understand.

First of all, if you really knew what was up, you'd know Henry doesn't give a shit what you think. Secondly, if you've ever gone

to the spoken shows and heard what he's about (besides his mid-song spontaneous lyrics that all you aggro-goth dildos enjoy ripping on), you'd know that he's done several things in the last few years for money to keep his band from starving. (Stints at Details, etc). He's doing it for survival. When he kicked heroin, he did it because he was going to DIE, not because it was trendy and everybody else in L.A. was getting on MTV and drying out. You're putting him on the same level as Al Jourgensen, and in fact, he isn't.

So next time you try to talk shit, you dyed black industrial BITCH - come to Chicago, and we'll discuss it rationally.

Chris Burcheri, Chicago, IL.
(Chris, Rest assured Henry doesn't read this magazine and he doesn't give a shit what people say - but that's only because he knows that people/fans/enemies still give a shit about what HE says. Do you really know what's up? Not that I pay that much attention to Henry's actions - but I didn't think Henry and heroin would mix. Where did you get your info? - Al)

THE VOICE OF THE UNDERGROUND

Flipside, a letter to Henry Rollins and others;

Henry Rollins is nothing but a hypocritical piece of sold out shit. I'd like to puke down his fucking throat and rip his fucking heart out. Posing in ads for Gap t-shirts really fits you well Henry and just proves to me all the more what a stupid fucking cunt you really are. Anyone who would even wear a 20 dollar t-shirt is a stupid motherfucker anyway. I'll continue to do my shopping at the Salvation Army where a t-shirt still only costs 50 cents. Fuck the Gap. Fuck all of the Corporate phonies. All you're doing Rollins is playing into the hands of the conformists of the industry. You are a disgrace to the r&r underground, you and all your fucking Lollapalooza bands... they were calling it the punk Woodstock. What a fucking joke. There was not one fucking punk rock band in the lot. \$35 bucks a ticket... another joke. I wouldn't have paid 35 fucking cents. An then have to hang around and watch a

bunch of fucking Depeche Mode clones with all the haircuts and what not while lots of college jocks walk around trying to look fucking cool. Wake up motherfuckers! It's time to start dropping some fucking bombs. The real underground exists in my fucking soul.

Murder for the mission,

GG Allin

PS: The only thing more fucking stupid than Henry posing for the Gap ad are those people who go out and buy the Gap products he advertises.

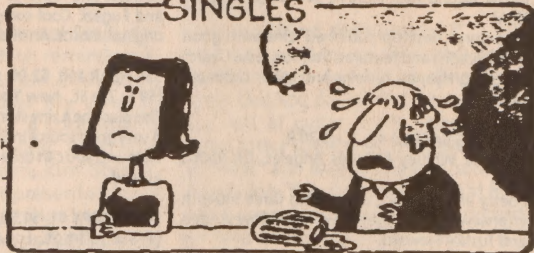
CREDIT WHERE CREDIT IS DUE, DUDE

Dear Flipside,

I was gonna let this slide but since I bought the new issue of Flipside (#73) I have to write. While reading your record reviews I came across the one for the Dickies "Live In London" but there's no review - just

the flip side of...

SINGLES



"It was just a hypothetical question!"

YET ANOTHER FLIPSIDE

Hey Al;

I don't know if you know about this already, but I think you'd better be aware someone is using your name on an unlicensed product! While getting smashed at the Shamrock I chanced upon this little gem. The bastards claim to have trademarked your very name! Everybody knows the Flipside Singles are some of the best but jeez, this is ridiculous! Give the Flipside Law Dept. a call and sue the asses off these plagiarists!

Sincerely, Nick "It's in my best interest, too" Popdefect, Punk Rock House, Echo Park, L.A.

the flip side of...

BUSINESS



"WELL, IT'S FINALLY HAPPENED... WE'RE A NON-PROFIT ORGANIZATION."

Krk crying about how he got no photo credit or no money for one of his photos. Now you know how I feel. If you recall back to issue #60 Summer '89 there's a picture in your Dickies article of Leonard exposing himself on stage. Well, I took that photo at the Whisky and up until now let it slide about the photo credit etc. But after reading Krk's review of how he was hammered I had to let you know. If you don't believe me call Stan Lee and ask him who took the photo. The least you could do is float me a free subscription.

Bob Mandoki, Las Vegas, NV

(Bob, better late than never huh? Yes, Stan Lee gave me that photo at least 3 or 4 years ago. I don't know why there was no photo credit - I can't find the original to see if your name was one it or not. In any case, our apologies, and your credit - Al)

SEXIST MACHO IDIOTS

Hey there Flipside;

This is in regard to the "NYC vs. Oly." article in #74 and the chowderhead comment the writer (couldn't find a name) said in the Tuesday 20 entry about not going to the girl style revolution night at the Pop Underground fest "...I wasn't about to pay 5 bucks to have tell (sic) some girl tell me what a "sexist macho idiot" I am at the top of her lungs." Yeah, I'm sure it was 6 continuous hours, handing the mic back and forth in between 'em, of "YOU'RE A SEXIST MACHO IDIOT YOU TOO AND YOU SEXIST MACHO IDIOTS SEXIST MACHO IDIOTS" not like these artists/bands would want to talk about TV or fucking or bus rides or crushes or coffee, you know, the stuff of life, blah blah. Just SEXIST MACHO IDIOTS. Chop phooey, I say, chop phooey! Also lemme mention that in my young rock life overwhelmingly the shows I've been to have been boy bands boy bands boy bands, some of them damn great, and not all of them are singing UP WITH THE SISTERS exactly (a lot of 'em are talking TV, fucking, bus rides, etc) but I'd have missed out on some great stuff if I dismissed it all as interchangeable. He's fobbing off his own limitations to what's bugging him. Fine, he doesn't like K-Record style bands, but it's worth writing down why besides they'll all call me a sexist macho idiot. Hell, I expected more oomph from a Flipside writer. Still, it's a good magazine.

Yrs, Gilmore Tamny

WILL THE REAL JESUS PLEASE...

Dear Flipside;

Last issue a letter was printed that had my name attached to it. Just for the record: I DID NOT WRITE THAT LETTER! I don't even read letters to the editor, let alone write them. I also don't give a fuck about the Bloody Marys, Tipper Gore or Robert Qwertz (who the fuck is he anyway?) and I like Texas a lot. Accept no substitutes, I am the genuine article.

Blag Jesus, Dwarves

DO YOU REMEMBER HALLOWEEN?

Dear Reader;

Due to Tylenol scares, child molestations, vandalism, the growing fear of never seen Satanic Cults and general parental paranoia, Halloween has practically been obliterated. It now seems to be a fading chapter of good 'ole fashioned Americana, like the freak shows, wagon preachers and Burlesque shows.

This, I'm certain, is a result of two elements. One is the growing mistrust among people combined with the edginess of this culture which is only perpetuated by the media's attention to it. Two is the morally minded (religious and otherwise) taking advantage of the "save our children at any cost" mentality and using it to eliminate a holiday which really will save them from too much stagnation and normalcy, anyway. Any holiday which encourages disobedience, unobligated fun and mischievousness such as April Fools Days, 4th Of July and Halloween get a uproar from anal-retentive abolitionists who want to squelch it for everyone just on account of a few incidents of accidents which they use as an example time after time.

Halloween, for myself, represents a time when all that is dark and forbidden in nature is allowed to crawl the earth in all its glory. It's the night when the villain (misunderstood for years) gets to be the folk hero and aren't villains usually more interesting than the man in white? It's a time when weird, twisted ants come out of the woodwork and get caught and tangled in peoples hair.

Everyone by birthright, ought to have a moment in their life that left a dark, shock stain in the back of their head that perpetuated and drove them on the side tracks of life rather than the straight and narrow, that is very narrow. Halloween is a celebration of that as well as that which knows no meaning thus should be celebrated religiously. Why not once a week instead of once a year, better yet everyday of every year! Readers! Don't let the peasants, sour passes and morally correct ruin it for you. Take Halloween to the streets as raucous, warped and hideous as you can. Don't whimper away in the closet, scream and shout till you're bloody in the face in the attic instead.

Please don't let them castrate the calendar by eliminating Halloween. For further details I've included the Ten Commandments down below.

Flesh, bone and vapor. Sin, Richao Polysorbate 60



HALLOWEEN TEN COMMANDMENTS

1. Be greedy.
2. General rule:
Ages (1-15) Treats
Ages (15 and up) Tricks
(But then rules were made to be broken)
3. No weak costumes. The sicker the better.
4. Silly pumpkins are to be smashed, kicked or dropped from high places. Good ones are to be cherished.
5. Always have a trick bag. Contents: M-80's, wire, cigarettes for fuse (4 min.), dead frogs, etc...
6. Get Bullies! Get even!
7. Don't harm house pets! Free them instead.
8. Spy on people.
9. Scare little kids and old people. It'll give them fond memories to value.
10. MOST OF ALL - Do not stay indoors and watch TV. Go out and make mischief. Be a bitter fruit not a soggy vegetable. Halloween is a night for losers and misfits to combine their forces with the darker side of nature and STRIKE BACK!

YET MORE HALLOWEEN

To whom it may concern:

Oh Halloween, where for art thou? The slings and arrows of the time have eroded the great pagan festival of death and disease, withered its spirit like stone grinding metal so that it is little more than a hallow shell embellished with glowing neon pumpkins.

Those who take the demise of this ritualistic holiday lightly - the last spark of our pagan pre-history that still glows - had best think again. The human condition cries for the freedom represented by a day dedicated to the mischief and illusion. To sanitize the last safety valve left in our over-evolved and structured society is to finally strap us all into the straight jacket of social conformity. It is akin to driving the last nail into a coffin walled by tedium.

But who is it who welds the hammer which drives this final nail? It is no one but ourselves. The morbid rotundity of our blanching social thought leaves us so totally intimidated by the social hierarchy we're created, that we are too spineless to gather the courage to free our own shackles and enjoy one single night out of every year. We - our society - has opted for a safe and sober version of All Hallows Eve. Even a decade ago, Halloween was populated by one-night-only hoodlums causing as much chaos as they could. Now Halloween is so pedestrian that your neighbors need not bother to even lock their doors. And why should they? No one even bothers to leave their own homes now, anyway.

In the days of ancient Egypt the Festival of the Dead lasted for 20 days and nights. Days and nights of unregulated social conduct with confusion at a premium and all creative forms of mischief encouraged. The Norse held a two week long Festival of Loki, celebrating the inherent virtue of adherent behavior,



FIVE THIRTY time for bed!

"Their bratty concoction of amyl nitrate punk and sodrophenia

is the perfect antidote to the trippy dance

trance of the last few years..."

Melody Makers

FEATURING

13
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DISCIPLINE

STRANGE KIND OF URGENCY

ABSTAIN

bed

THE DEBUT ALBUM
FROM THE BAND
FIVE THIRTY.

Produced by FIVE THIRTY and Marc Waterman except
"YOU" and "ABSTAIN" produced by Flood

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the release of which was believed to purge the soul of unrest, allowing the individual to accept the conformity of one's life throughout the rest of the year. And the Incas celebrated a week long Festival of Spirits, dedicated to the same principles.

And what about us? What have we done with lineage of celebrated mischief that we have inherited? We are in the process of completely annihilating it. Our Halloween is a one night excursion in a capitalist dream to sell all things colored orange and black.

The demise of Halloween is symbolic of the stagnant social degeneration that has found us mired in our current miasma of homogenized non-persons surrounded disposable personalities and artificial allegiances.

I plead, loosen your shackles, just a little bit. Breathe a bit of life into Halloween so that we may all breathe a little easier.

Sincerely, John Cagle, Studio City

EVERYTHING

Hi Thom,

You did find a gem. It's EVERYTHING. It's about '83 solo projects from Y.G.M. (Youth Gone Mad). SEXY GEEX (Geeks) on "Sue That Bitch," ROBBY SCOTT from THE BITCHENOIDS & MARC KOSTAB on "Feed The Cats." He's the guy that did the new GUNS N ROSES cover. Probably his first music review. "Feed The Cats," incidently, got a lot of play on RODNEY [ON THE ROQ] back then.

Anyways, when Youth Gone Mad was touring in August, I left a bunch of singles here and there.

I'm glad you like it.

ENA c/o EVERYTHING

560 W. 43 #30G

NY, NY 10036

(I printed the return address on the letter you sent in hopes that it could be used as a contact address for others who may want a copy of this (if it still available). THANKS!! -Thom)

JUST CALL ME CHAINSAW

Dear Band Readers,

Recently our clubs have been closing down. Only one is left. The reason is that a lot of bands ignore our city. If bands don't start playing here, our final club will close down. Please help us. Call Chainsaw of the DMZ at (512) 431-3004. You won't regret it.

Sincerely Yours,

Albert

P.S. Flipside-- sorry I didn't type this but we are running out of time. It could be too late. Bye.

FEAR NOT BEER

Dear Flipside,

Thanks for reviewing the latest Icon Records singles in issue #74. I have received many letters and inquired as a direct result and that the responses have all been positive. I would like to point out however one mistake that was made in the review of the Colors "Godd Jamm 7". Cake quoted a lyric - "My courage comes from beer." I think it is important that I point out that the correct passage reads: "My strength comes from weakness, my courage comes from fear." Not BEER! Although the Colors are a band that takes their beer drinking very seriously, they take their music even more seriously. After all you know how particular bands are about being misquoted... but that's the music biz!

Thanks, Dennis Icon, Icon Records

KING OF THE DANCE FLOOR SPEAKS

In issue #74 of your magazine on your article about the International Pop Underground Convention you made no mention of Candice who is a super duper worker at K Records, that also put on the convention besides Calvin.

Also, in your Friscozone section by Gary Indiana he mentioned Yo La Tengo and how THEIR song "Speeding Motorcycle" "Blew the minds of everyone at work". The song "Speeding Motorcycle" is actually a song by Daniel Johnston from Texas. I do have a 45 by Daniel Johnston and Yo La Tengo on Sol Records where they do "Speeding Motorcycle" together. You can find more of Daniel Johnston's stuff on Homestead Records. I advise you to get it because it's really good.

Oh, by the way, I take it back, I was King of the Dance Floor. Hello Rene! Skulli, Seattle, WA.



CONSIDERATION TOWARDS YOUTH LIBERATION

I believe in the sexual liberation of adolescence, and of adolescents. The sex drive is an inherently natural and healthy thing, and a fact of adolescent life. Official and tacit sexual discrimination is forced on teens, as exemplified by age-of-consent laws that can even leave two consensual teenage lovers guilty of raping each other. It's called statutory, and rather than the myth employed that such laws protect "innocents" from victimization, they rather play a role in creating the victimization of youths by denying them basic knowledge and safe conduits for life experience.

Rather than learning responsibility for safety and respect for knowledge, kids today learn fear, repression and denial as a direct result of the perceived sexuality denied by and in the adult world. This is only another symptom of the overall oppression of youths today.

For we live in a society that systematically oppresses even as it exploits youths and Youth in general. The same system that denies them birth control also denies them access to such tardy and relatively complex options as abortion. The same system denies them access to life-saving information and resources on such as STD's and drugs.

The same system is ineffective in the face of youth implosion today, in the face of shootings, bad drugs and suicides - 30% of the latter of which are homosexual kids. This system looks like part of the problem to me, not part of the solution.

Said system prefers to teach a naive and dangerous denial pattern, "Just Say No", but are They referring to knowledge, or to the general denial expected of adolescents and of the individual existence? The social attitude is also exhibited in the common conception that parents "own" their kids, by "having" them. The purports and effects of this system shamelessly shadow slavery, and should be seen as nothing less.

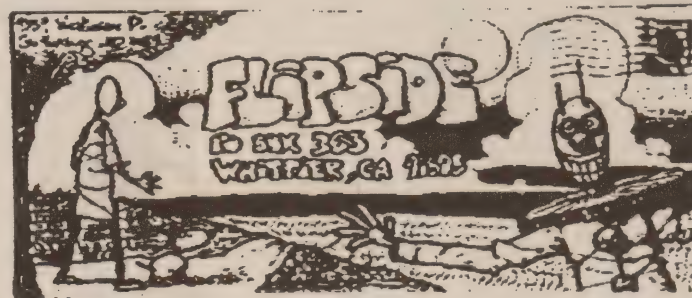
I think a solution is to be found in a drastic, if not sudden, drop in the age-of-consent laws in this country. The French, a little more in touch with the realities involved, just recently re-affirmed the age-of-consent as 15 years of age, for both homo- and heterosexual youths.

And yes, I say not sudden, but only because this component of the teenaged world has been so taboo for so long, there is often a profound lack of basic knowledge and experience on the part of today's oppressed youth, leaving teens more vulnerable to oppressive adults OF ALL

SORTS - just like at school or in the home.

I think this could be best accomplished, for all involved, to do this in increments, maybe on a timetable. Like driving, drop the age-of-consent laws to 16 years old. This simply acknowledges American reality. Just like tattoos and tobacco, leave things of relative permanency, such as certain employment opportunities, at 18+. Introduce basic sexuality courses in all high schools, on a student-voluntary basis, and make available from school nurses disease and pregnancy-prevention information and resources.

As new knowledge and support networks build into and from youth culture, and confidence and trust is built by and for teens, the age-of-consent can then be bumped down a year or two at a time, for as foreword as this as-yet-denial-plagued macrosociety can handle. So okay, like make age-of-consent 16 for ten years. Then 14 or 15 for 3 to 5 years, 12 or 14 for 3 to 5 or more, etc. Maybe even a 20-40 year plateau can be built into such a plan, so that all communities can re-asses the long-term implications of where their new relations to new



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COFFIN BREAK
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C R A W L

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situations are headed, or "where they're at", so to speak.

This will also provide macrosociety a perfect "window of opportunity", to borrow an oft-worked 80's retro metaphor, through which to deal with its past crimes of youth enslavement, to start healing the social wounds incurred by all parties. And that's everyone. For ultimately all are victimized, and victimize, by the same social mechanisms that first inflicted themselves on us, by and because of our powerlessness as youths. It's a first step towards justice, Liberty long overdue.

I say all this in the spirit of lending my voice to those denied theirs, borne of fresh memories of my own oppression, in America, as a youth, powerless in, of, and for an adult world.

We shall overcome.

In love and rage, A Fagboy

Pat Brown, San Francisco CA.

BACKWORDS FINALWORD

Hi Al,

Just for the record, regarding Steven Grayson's letter in the latest Flipside, and his claim that I'd "look stupid when Leonard Nimoy's drama about the very same (supposedly victorious in a court of law) Holocaust survivor was broadcast":

Well, the made-for-TV farce was broadcast, to overwhelming yawns of anyone who could stand to sit through it. And the Holocaust survivor of whom the snooze fest was based - a one Mel Mermstein - who, according to Grayson proved in court that the Institute for Historical Review were "crooks"... well, I'm enclosing a news release on the REAL outcome of that trial, an outcome that I'm sure Grayson will neglect to point out to you.

In short, Mermelestein's case was thrown out of court (by a Jewish judge I might add) basically because it was proven beyond a shadow of a doubt precisely what kind of blatant liar that guy is.

Please print this to set the record straight. And perhaps advice Grayson and his ilk that they persist in purposely slanting and twisting whatever "facts" they can get their hands on to their own ends, well, they are going to loose what little credibility they still have left. Just as Holocaust survivor Mermelestein already has.

Sincerely, Ace Backwards, Berkeley, Ca.



"Nice breath pock head...I'm gonna grab my Crust singles and split!"



Marble Orchard
"Savage Sleep"

Melodic psych/punk from the backwoods of Eugene, OR.. Strap on the headphones, warm the blacklight up and get ready for a fuzzed out trip to the backporch of yer brain. Psychosis 101. ESCD2 \$12.00 ppd.

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Get the next six Estrus Crust singles as well as some groovy "members-only" bonuses. Just send us \$20 (\$25 Canadian/\$30 foreign) and you're in!

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1991 FLIPSIDE POLL

Here we are again with another year end poll. You want rules? We have 'em!

1. All bands or players have to have released current vinyl (reissues don't count) or have played live in 1991.

2. One person, one vote. So don't stuff the ballot box Mike, we know it's you!

3. All ballots have to be postmarked before December 20th. That's our print deadline.

So have fun, vote, it's your right, be more than a witness....

1. Best band _____

2. Best new band _____

3. Best LP/CD/CS _____

4. Best album cover _____

5. Best live band _____

6. Worst band _____

7. Best record label _____

8. Best publication (besides FS) _____

9. The ultimate band:

Best vocalist _____

Best bassist _____

Best drummer _____

Best guitarist _____

Best other instrument _____

10. Best new band name _____

11. Role model of the year _____

12. Asshole of the year _____

13. Do you have a CD player? Yes ☐ No ☐

14. Favorite GG Allin song _____

15. Your first Flipside issue number _____

16. Gender Male ☐ Female ☐

17. Age _____

JESUS LIZARD

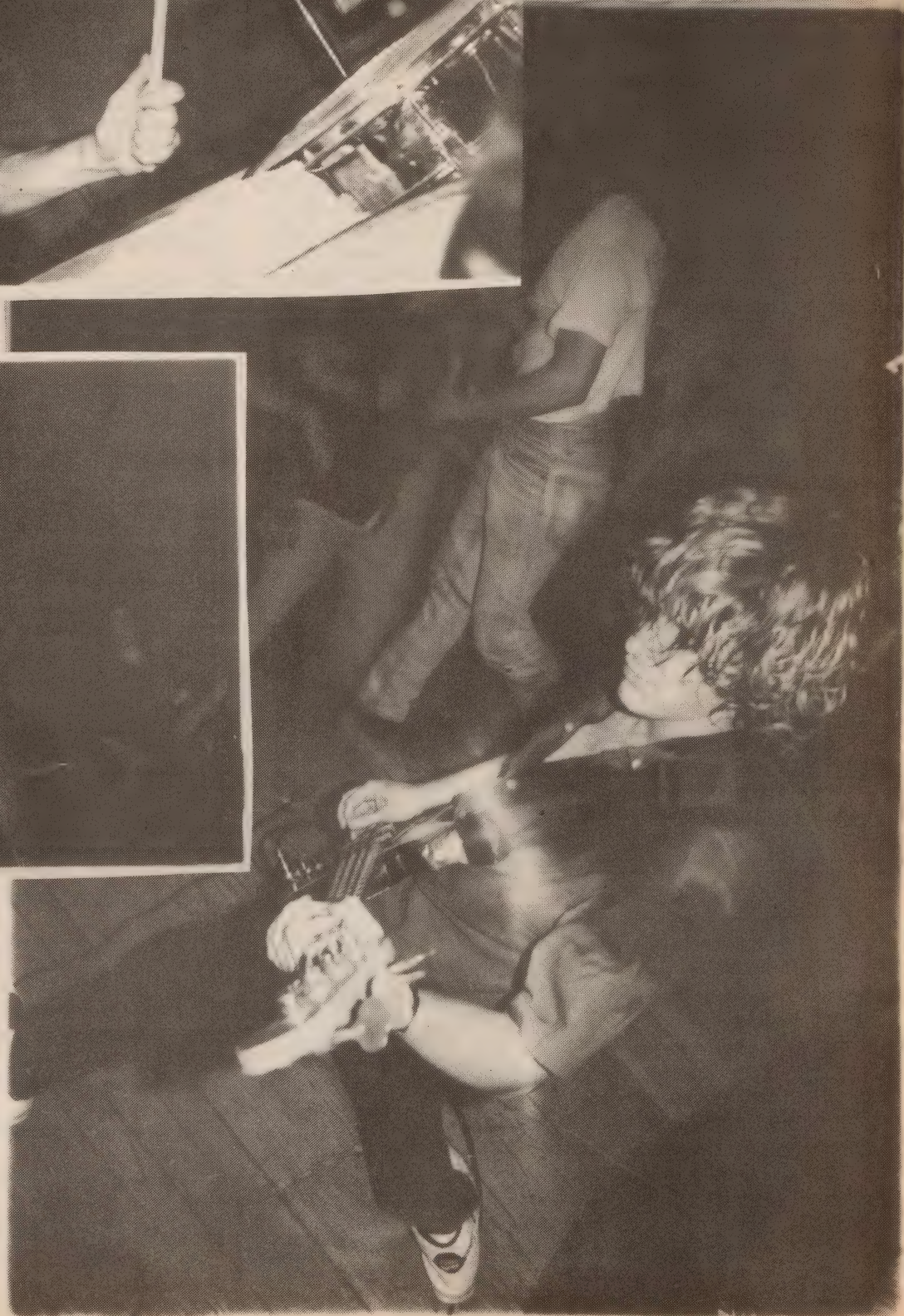
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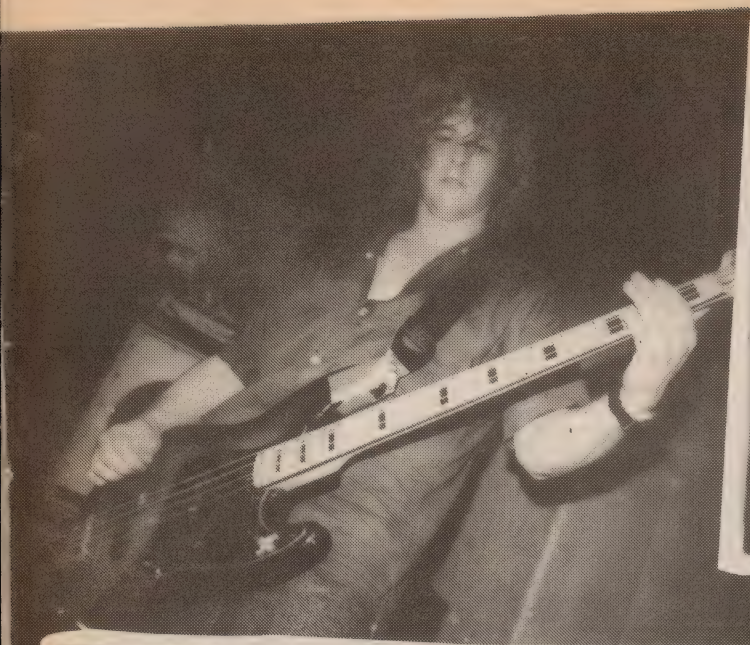
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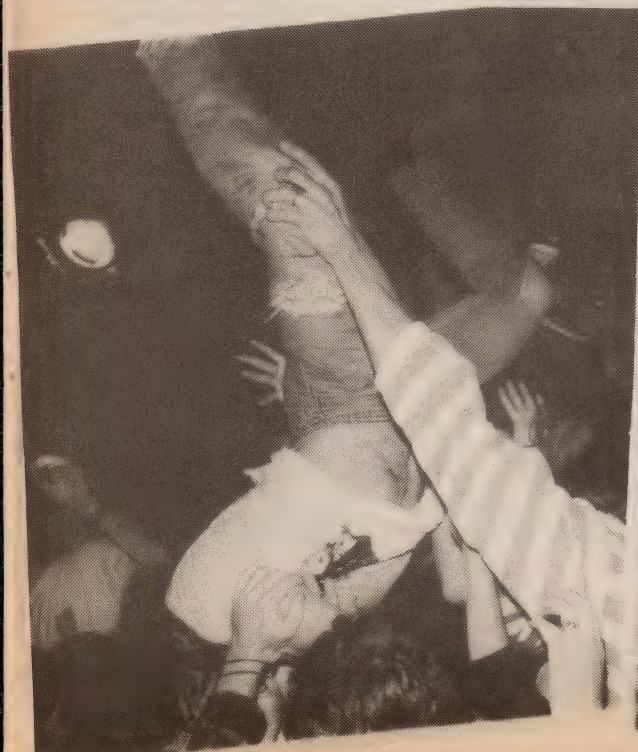
START HERE
DURING JESUS
LIZARD'S FORMATION
SOME ONE FORGOT
TO TELL THEM THE
LIMITS AND BOUNDARIES
OF A BASIC QUARTET.
OH OH WELL.

TOO LATE NOW.
I WOULDN'T GET
IN THERE WAY UNLESS
I HAD A CASE OF BEER





I MEAN JUST EXACTLY WHAT
THE FUCK ARE THEY? A PUNK
BAND, A METAL BAND, A NOISE
BAND, A ROCK BAND? WHO THE
FUCK KNOWS. OR CARES? AFTER
55 RELEASES THESE GUYS ARE
ALL BUT TIRED. ~~AND~~ QUITE THE
OPPOSITE I CAN ONLY THINK
OF A FEW BANDS WHO HAVE
GOTTEN WILDER AND JUST
PLAIN SURPASSED ALL PREVIOUS
RECORDS AND ~~A~~ LIVE PERFORMANCES.
WITHOUT SOUNDING LIKE A
GROUPIE (TOO LATE?) ~~IF~~ IF
~~FORWARD~~ I ONLY WENT OUT TO
SEE BANDS HALF AS GOOD AS J.L.
I WOULDN'T GET OUT MUCH. THANK YOU.



MEATWAGON

Pookie: What is your name, position of the band, and how much you can leg press. (Saw that question coming a million miles away-Thrashead)

Darryl: My name is Darryl, I play bass, I'm the singer. How much can I leg press? I Don't know, I haven't tried in a while.

Scott: This is Scott the drummer of Meatwagon and I can probably leg press 1000 pounds

Pookie: Fuck you, no way! no, sorry.

Scott: On the Universal, no problem.

Pookie: Noooooooo, I not talking about the Universal.

Scott: Straight?

Pookie: Yeah.

Scott: Probably about 250.

Andy: My name is Andy and I play guitar, and I ain't no pencil neck geek, but I don't know what I leg press. And I sing too.

Pookie: Why don't you tell me about your illustrious band careers before Meatwagon.

Darryl: Ask Andy first.

Andy: I am the proverbial kid from nowhere, I was a singer in a couple of punk bands in connecticut that you probably never heard of. then I moved out here essentially to start another band and I happened to run into these guys.

Pookie: Poor unfortunate you.

Andy: My pre-Meatwagon history was nothing really.

Scott: Bands I was in before, I was in about 10-15 different bands in San Diego. 5051, Crucified Youth, Diatribe. I lived in Hollywood for a couple of years, I played with NOFX and went on tour with them nationwide in 1985. That's about it.

Pookie: So do you feel cheated now, that they're making millions of dollars and you can't live it up with fat stuffed wallet Mike.

Scott: No, I see those guys once in a while when they play down here, but I would rather be broke than be playing with those guys. they're a bunch of crybabies, but they're cool.

Pookie: Wait, they're crybabies, but they're cool. This meaning they're dicks but you'll smoke they're pot.

Scott: Yeah, that's about it.

Darryl: I used to be very briefly in DI in they're first incarnation. Rikk Agnew played drums, Steve Roberts played guitar, some guy named Casey played bass, and I sang. We did five gigs, P.A.L. boxing club with the Gears is probably the most....and the Red Rockers, yeah that gig. PAL 1980, that was the most significant gig we did when I was with them. Certainly they've done other gigs since then. I was in a band here called Phobia Phobia for a while. The Semen Sticks who Scott hates, then Meatwagon. Meatwagon has been the most fulfilling so far. And Pookie you wanted to ask me a question I can tell.

Pookie: Not really, but you guys put me up so I'm forced into this ain't I?

Darryl: Yeah (belches)

Pookie: I don't owe you nothing since your cats made me sneeze.

Darryl: they took it very personally that you were infringing on they're space.

Pookie: So how bad does it suck to be a San Diego band.

Darryl: How bad does it suck? Well I don't know, suck is a relative term, sometimes suck is really good.

Pookie: Does it swallow?

Darryl: Occasionally it swallows, occasionally it regurgitates and spits it out right back at us. It's O.K. It's kind of cool down here because you can be a medium sized fish in a medium sized pond. As opposed to being a guppy in a ocean like Los Angeles. How is that, I thought you told

me to sit down and shut up.

Pookie: Wow how fucking proverbial and everything.

Scott: San Diego scene is all right, it's getting better, but it still has it's problems. I don't know, it's not bad. It's a lot better than it has been in the last couple years, and I see it getting better.

Darryl: We got GG and from what I understand Los Angeles didn't so we ain't so bad, plus we fought back, GG evacuated the stage before we evacuated the club. We held the club. (laughter)

Pookie: So you think that San Diego's tougher than GG,



What happens when Pookie Musclehead goes on the rampage out of town? One of San Diego's finest live to tell about it.... (just barely!)

can San Diego kick GG's ass?

Darryl: Granite GG would be outnumbered, in all respect to GG he held his own quite well. I'd rather fight fucking George Foreman.

Pookie: So how does it feel to be the most popular Straight-edge band in San Diego.

Darryl: I Don't know, I'm not in it.

Scott: We're definitely NOT straight edge.

Andy: I picked up this little hardline straight edge fanzine one time it was from the San Diego area I believe out of Clairmont. It was either a joke or these kids thought that they were like ultra-hardline and ultra-toughguys and stuff. There were little crude cartoons of them beating up other people, undesirables. What a fucking joke.

Pookie: Hey man I think I might have done that magazine.

Andy: Straight edge is cool for people who don't have anything else to do.

Pookie: Like interview losers like you guys?

Scott: Definitely, hail satan.

Darryl: Was that sexist or racist? He just said hail satan.

Pookie: No it's just anti-christian,

Darryl: Anti-christian.

Pookie: Which I am anyway so bless you.

Andy: We're San Diego satan-core.

Darryl: Satanism is just another stupid religion, all religions are stupid.

Pookie: Even worship of GG Allin christ?

Darryl: Yeah, I'm afraid that's probably stupid too. Although I admire the guy immensely he is totally fearless. To get up there with that little pee-pee and the way he was, that's pretty fearless.

Pookie: Darryl, how old a fart are you and how come all old men like you and Al and stuff always seem to have like four cats.

Darryl: Because when we reach such a sedentary age we need cats to feel that were loved because they worship us for what we can do for them.

Pookie: How old are you though, tell all the teenage jailbait.

Darryl: I'm 360,000 hours old.

Pookie: Hey Scott, how many children do you have buried underneath your house?

Scott: 17.

Pookie: Why did you do it.

Scott: I like children, so I killed 17 of them so far.

Pookie: Darryl wants to ask something, I'm such a fucking nice guy I'll let him do it, even though I'm the questioner.

Darryl: Scott, do you have little tunnels so you can go back and visit them a few months later.

Scott: Yes I do. they're back there spawning at an early age.

Pookie: Have you ever had sex with them.

Scott: The young girls, yes. 7,8,9,10.

Darryl: Scott told me not to say anything about this, I like that one you killed about six months ago that was great. She was very well developed. that's all I have to say about it.

Pookie: (laughing) Darryl, what's the oldest woman you've screwed.

Darryl: I had this dream once, but I'm not sure if it was a dream or not. I was 24, I think I fucked a woman who was about 58, I'm not sure though. (laughter)

Pookie: When she blew you, did she take out her dentures.

Darryl: I don't know if she had dentures or not, she didn't take out anything. or my semen for that matter, she did swallow.

Pookie: Hey Darryl, that wasn't semen, that was Dentugrip. I hate to tell you pal, but you're eunuch.

Darryl: Oh you were there!?

Pookie: Yeah that's right remember, I was the snuff film maker before you killed her.

Darryl: Oh you were the one that got her in the ass, now I remember.

Pookie: Hey Pookie never gets anybody in the ass, I like to call it the rectum.

Darryl: Yeah we like to talk in clinical phrasing. (laughter)

Pookie: Hey Scott, how come you look like fucking repo-man

Scott: Because I am the repo-man. I'll repo anything. Where is my magic box.

Pookie: Scott, how many millions of dollars worth of tattoos do you have.

Scott: Several, Spent about ten million on tattoos, plan to spend about ten million more.

Pookie: Would you ever get your penis done?

Scott: Definitely.

Pookie: (laughing) What would you get put on it.

Scott: I'd like to get the old P-38 WW2 fighter planes. (laughter) I'd like to have those teeth from the sides of

the plane tattooed on the sides of my helmet. I think that would be pretty cool.

Darryl: If I ever got a tattoo on my dick, I'd like a Lockheed Super Constellation.

Pookie: And Andy

Andy: I think I would have the picture of George Washington off a dollar bill

Pookie: Because you have a real hard-on for America.

Darryl: Yes Andy has a real hard-on for America. Allegedly really Adam Weissalp, so that actually might be a picture of Adam Weissalp on your dick. You should think about that.

Pookie: How much mind altering substances you consume and what's your favorites.

Darryl: This is satan. I like lots of pot, drink lots of beer, occasionally I like to eat mushrooms, you know take a little vaccination against insanity.

Scott: I'm really stoned right now (laughter) I like to smoke a lot of pot, I started to fall asleep....

Pookie: Hey you can't fall asleep on me, I'm Pookie.

Scott: I guess that's about it. Smoke pot, smoke heroin, crack, speed, snort a few lines of coke, take some acid, some mushrooms, you know just the basics.

Pookie: ...and see Jesus?

Scott: No, usually I see satan.

Darryl: I thought you were going to ask me something about that mysterious turd at the spirit.

Pookie: Wait, First Andy's got to tell me about his mind altering substances.

Andy: Pot and lots of coffee

Pookie: O.K. Darryl tell me about that turd that your buddy Scott found at the spirit club. What did he do with it, bag it and save it forever. It was GG's right?

Darryl: It was certainly the thought that it was GG's turd. Yes it was hermetically sealed into a bag so it could be saved later, so it could be auctioned off later like a celebrity turd, GG Allin's turd. Especially if he finally commits suicide that turd will be worth a lot of money. (Fuck I better put in a bid right away -Thrashead) Were thinking about having it laminated too.

Andy: then some people will be selling it for twenty bucks a gram and then they'll start smoking it and shooting it to conserve it and stuff trying to stretch that one turd out. Pretty soon there won't be anymore where that came from, Thank God.

(Darryl takes a piss)

Pookie: So Scott do you usually take it upon yourself to beat up every loser at every gig you guys play, like last night?

Scott: No I just try to usually hang mellow and keep cool, but once in a while some assholes out there, I have to hit them a few times, just for the hell of it (laughter).

Pookie: Just to see what it feels like?

Scott: Yeah it was kind of funny hitting that one guy in the mouth and his tooth fell out. (laughter)

Somebody in the back laughing: (to Scott) Real funny.

Pookie: Meatwagon are a Crass band by the way.

Darryl: I don't know what she said, but sometimes it's therapeutic to hit people like that.

Pookie: That was pretty funny when your buddy Frank lassoed that fucking idiot guy you beat up.

Darryl: I didn't beat him up, but I suppose that was funny.

Pookie: Any last words on the loser before we bury him?

Andy: I think we should have hog tied that guy and stuck him in front of the stage during GG's set. GG would have shit all over him, kicked his ass and hit him with broken bottles. Some drunk idiot up in Huntington Beach you know who you are, how do you feel today buddy. (Mass laughter) (today referring to the day after the GG Allin show).

Pookie: Scott?

Scott: ????????

Pookie: Tell me about you're releases and you're plans for the future.

Darryl: Our plans for the future are to progress our own

label Mystake or if somebody wants to absorb us into something bigger we'll fucking sellout, we'll take the cash, that'll be fine. As far as releases go, we have a brand new ep out called Ask Attendant for Key. Me and Scott wanted to call it Gas Station Pump Ass, but we had to be unanimous on this. We have a live tape before that recorded live at Iguana's when we opened up for the Circle Jerks.

Another release before that, and another release another label that rises Mystake sort of.

Andy: Just to keep playing I guess, because were all to old and set in our ways to stop.

Scott: Just to be happy.

Pookie: How do you think your gig with GG Allin went?

Darryl: It was perhaps the most significant point in our existence,

it was amazing, absolutely amazing. It was a pleasure opening up for the guy. We wanted him to come up and sing a couple songs with us, but we understand he was busy and that's perfectly understandable because after all he is GG Allin and it's a dirty job, but somebody's got to do it. he did it very well.

Scott: I want to kill GG, I think he's a sick piece of shit.

Pookie: Scott, didn't you say he was a pussy and you could have kicked his ass?

Scott: No problem.

Andy: Well I don't think I could kick GG's ass, I don't think I'd try. He's just too fucking nuts. I think it was a pretty good gig,

it was definitely pretty wild. You know people will be talking about it for a long time to come.

Pookie: On the back of one of GG Allin's albums, it said that he had sex with his brother Merle. You guys all met Merle, would you have sex with him.

Darryl: No

Scott: I'd kill him too.

Andy: I Don't know, I didn't like his lingerie too much. Too many tattoos also.

Pookie: So that means you wouldn't have sex with Scott either.

Andy: This is correct, I would never have sex with Scott, even though he always seems to be in the mood.

Pookie: Who is your sexual fantasy person, besides me.

Darryl: Besides you, who having the fantasy here.

Pookie: Scott?

Some other person: Scott can't say anything because his girlfriend is here

Scott: What's the question.

Pookie: I said pot makes you forget, you fucking loser. (laughter) I said if you were to have a sexual fantasy who would it be with, besides me?

Scott: It definitely wouldn't be you, it would be my girlfriend Lori.

That other dude again: I knew he would say that because his girlfriend is here.

Andy: It definitely wouldn't be you, I don't know.

Pookie: You better not say Scott's girlfriend.

Andy: Scott's girlfriend (laughter)

Lori (Scott's Girlfriend): (After the guys talk her into saying this) OK, both of you upstairs, we'll go do it.

Darryl: What am I going to do?

Lori: Watch. (laughter)

(talk goes on about Darryl's bathtub and other stupid things)

Pookie: Yeah they did to say you sucked in this issue, they reviewed your record (MRR).

Andy: I can review their magazine and say it sucks too, but we all know that don't we.

Pookie: Darryl, Do you like MRR

Darryl: Yeah, I like MRR.

Pookie: I think he's just a kiss ass.

Darryl: Who? MRR or me?

Pookie: You.

Darryl: I bet you their interview would be more intelligent than this one.

Pookie: I bet your fucking probably right. (and I wonder

whose fault that is hmmm - Thrashead). But you don't get to be big and muscular by being smart OK (that's obvious-Thrashead) so shut the fuck up. So name me some other bands in San Diego you like.

Darryl: We like R.S.M.D. which means Rub Satan's Master Dick.

I like Dead Bowl a lot, Dead Bowl's pretty cool. Freakshow are real cool. It would be nice if Funeral March got back together, Manifest Destiny from North County, and Buddy Blue.

Pookie: Buddy Blue sounds like a fucking toilet bowl freshener.

Darryl: I'll be sure to tell him that, he'll appreciate that.

Scott: I hate a band from here called the Ninth.

Pookie: Why do you hate them.

Scott: They suck.

Pookie: Hey Andy, tell me how you used to practice next door to Ruth Buzzi?

Andy: In my first band back in Connecticut, we used to practice right next door to Ruth Buzzi's house. Her family owns a grave stone business and there is a huge sign saying Buzzi Memorials there.

Pookie: So what do you do in San Diego besides get loaded?

Darryl: We screw (laughter)

Pookie: Barn Animals don't count. Tell me what else you guys do.

Darryl: Do my job, practice, try to perfect our art. We actually work harder writing songs and so forth. Being in Meatwagon to me is total acne or acne of what I want to fucking do. I'm just totally gung ho. Living in San Diego, I'm in Meatwagon, I drink an occasional beer or 20, smoke pot, I like to have sex with women, and I'm in Meatwagon. That's basically my existence right there, I don't have any other hobbies.

Pookie: Tell me about some of the raunchy things that happen at your gigs. I remember one time you were throwing enemas at the crowd (they were handing them out after their set-Thrashead), and then there was another time you handed me a porno mag (I got one too-thrashead). Tell me any other shit that's happened.

Andy: The enemas and the porno mags were something to amuse people. when you throw an enema at somebody quite frequently the enema juice goes flying all over the place because people open them up and start squirting them. It's just water inside the thing and it goes on people and they react like it's battery acid and these chemical are thrown on them and their burning. It's like AAAAAAGGGGHHHHH enema juice. (then Darryl goes into talking about pumping battery acid up the rectums of superstars named Kenny)

Pookie: So Darryl what makes you so fucking angry at anybody with the name Kenny. and at the world

Darryl: I'm sure somewhere there is a world that is not so bad, and I'm sure somewhere there is a Kenny whose not so bad. I can't help it if four of the artists I hate the most are named kenny. It's not my problem.

Pookie: Any famous last words, any message you want to put out to the audience,

Darryl: Meatpride, Meatpower, Meatvictory, meat meat meat, etc.

Scott: I'd like to stick a baseball bat up Bell, Biv, Devoe's ass.

Pookie: How come your so violent, violence is so rachache (?).

Darryl: Rachache, what is rachache?

Pookie: I have no idea (really? -Thrashead). It sounds cool though.

Darryl: It's your fantasy working again

Pookie: Come on Scott be serious for once in your life you fucking goofy pothead.

Scott: Violence is my way to escape reality (laughter)

Andy: Come on down and see Meatwagon, bring a joint, a beer, or don't and we'll just rip it up and go nuts, we'll be coming to see you soon I'm sure.

Thom: Let's go around and get everybody's name, and what you do:

Lisa Lambardo: I am Lisa Lambardo, Lisa ANNE MARIE Lambardo. I do all kinds of things, but mostly I play rhythm guitar.

Doug Heesch: And I'm Doug, I play leads.

Tim Storm: I'm Tim. I rule the world.

Brain Tyranny: I'm Brain. I play with myself.

Thrashead: How WELL do you play with yourself?

Brain: Very well...

Doug: And Julia [Altstatt] is masquerading as an ashtray.

Tim: Julia is not here. What a surprise... she'll be here after it's over.

Thrashead: How long have you been around for? As a band?

Tim: Two and a half years of fun and excitement.

Doug: And HOW many records in those two and a half years??

Tim: FIVE. He [Thrashead] didn't ask that question. That was Doug's question.

Doug: I know how to run an interview!

Tim: Who's interviewing us here?

[blah blah blah]

Thom: I wanted to know what happened to Julia?

Tim: Oh, that's a good question since she is not here. She quit.

Thom: She quit? Or—

Lisa: —And came CRAWLING back.

Tim: The situation is kind of that— we're all old punk rocker types...

Lisa: Except for me, I am not old.

Tim: Except for Lisa who is NOT old, but Julia is kind of an old "hippie" type, and we let her hang around because she is the only one in the band who knows how to play her instrument.

Doug: We figured that we should have at least ONE...

Tim: We figured that it is actually kind of a requirement so that we could actually play songs, but one day she decided "Goddammit, I'm quittin' this punk—" we played with the DWARVES and it was a great show; people breaking things and smashing them.

Doug: The Dwarves were kind of different from her hippy background.

Thrashead: She couldn't hang with the Dwarves, huh?

Tim: She thought that the whole thing was absurd, until Brain told her that that's what THE WHO were like... and then she changed her mind and said, "Alright, I'm comin' back." We were already ready to replace her, so, you know... one false move and she is in the gutter.

Lisa: Any girls out there who play wicked bass and live in the Bay Area, PLEASE call...

Tim: I just broke up with my girlfriend again, so any girls out there who DON'T know how to play bass, can move up here...

Lisa: He's not worth it. Don't waste your time!

Thom: Lessee here... the "Devil Devil/Coke Whore" single. Is that still available right now and what label is that on?

Brain: It's on our own label and it is not available as there is only about four copies left.

Doug: But if you want to give me hundreds and hundreds of dollars I could scrape one up for ya...

Lisa: Well, we do have our own private copies for auction.

Tim: That was kind of the first thing we did as kind of the demo for everything, and the English record, which we can't even get a hold of copies of has the three original songs FROM that record remixed by JEFF DAHL on the B-side. So if you can actually FIND copies of the "Down On You" 12" you can essentially have the first record as well.

Lisa: And we'll buy them from you because we can't get anymore.

Brain: And if you can't find it in your record store, go to the record store and tell them to order it from the distributor, "Get Hip" and if they don't do it, they're not hip.

Tim: I guess not...

Thrashead: Were all five records on five different labels, or did you do all five of them yourself?

Tim: No. First one, ourselves only. Then Sympathy, Sympathy, Vacancy, Sympathy.

Brain: And the fifth one is actually not yet out. It should be out by the end of the year...

Tim: 12-song LP, 18 song CD.

Thom: Hmmm... that's what I was gonna ask you: Why all these singles and no album?

Tim: We kinda worked up to it. Like, single, single, single, bigger EP, LP...

Lisa: It's the one thing that really represents what we're doing right now. It's a lot more current. It's got new songs on it, and we play better and it's produced better than anything that we've ever done.

Doug: And we also got a song coming out on some comp...

Tim: A couple of different comps. There is a comp from FLUSH PRODUCTIONS in Richmond that is gonna be coming out with us, MR. T EXPERIENCE, PINK LINCOLNS (our friends from Florida— hi CHRIS!), and QUEERS, we got a song on there with special guest guitar by NEIL

Beatsville

Interviewed by Thom and Thrashead!
Photos by Kim Shattuck, Rob and All



SMITH who went on tour with us when Doug was... dead...

Thrashead: Is that gonna be a cassette or an album?

Tim: That's gonna be a 7" with five songs.

Thrashead: So FLUSH is now releasing records...

Tim: Yeah... Neil's got a different edge than Doug.

Thom: What made you guys do a cover of MARC BOLAN's "Children of the Revolution"?

Lisa: What song could be total chaos and it's nothing more than an E-chord? It's EASY...

Brain: We've all been T-REX fans for years...

Tim: Well, the working name of this band before we settled on the Gargoyles WAS Children Of The Revolution. We just kind of did that song but that EP we put out, the whole concept of the EP was supposed to be real apocalyptic, you know. Like, when you listen to that song, we were in the studio, I'm standing on a chair gargling Mountain Dew and screaming into the microphone, I fall all over it—it's on there. We just kind of put echo on everything—

Lisa: I like T-Rex a lot. I like Marc Bolan.

Thom: Did you just walk into practice one day and just say, "Hey man! Let's do Marc Bolan!!"

Tim: Yeah, I just walked in and said, "Hey you guys, let's play this song." I just put this cassette in, you know... but T-Rex was great! Marc Bolan did not put out a bad album that I've ever heard.

Lisa: We only do stuff that he likes because he doesn't

like ANY other covers!

[laughter...]

Doug: One time I came in and said, "Hey! Let's do a song by the ARCHIES!" You know, if you look at our band and you look at The Archies, you will notice a real similarity. They do "Sugar Sugar," we do "Coke Whore." We're just

Thrashead: YEAH. There ya go. And BEN WEASEL.

Lisa: My next work is going to be what it's like to be a girl on tour, I'm gonna do a little—

Tim: She's going to LIE.

Lisa: I am gonna write about how horrible Tim is! Tim is the WORST!



kind of like the modern Archies...

[laughter...]

Tim: And, of course, we beat Doug up to a pulp at that point. We're going to beat him up again after this.

Thrashead: Wha— is "Doug Jughead" here?

Tim: Looks like him, doesn't he?

Lisa: I have a compact keyboard, so I can be Veronica.

Tim: That was a good question!

Doug: What WAS the question?

Tim: I don't know, but I liked it.

Thom: How do you know Jeff Dahl?

Tim: Oh, Jeff, we'll tell ya about Jeff.

Lisa: Um, METAL MIKE, who I do a lot of work with decided that I—he pointed Jeff Dahl out to me one night at Raji's and said, "This is somebody you should know," and I just saw this big poof of hair and I went over and handed him a record and disappeared. And he really liked it, called, and now we're really good friends. I talk to him at least once a week.

Brain: He produced our LP/CD which is coming out as well as our English EP which is already out.

Tim: Jeff, by the way, who is a phenomenally cool person... Jeff is... what's the word... punk rock. I mean, we tried to give him money for this stuff, but he wouldn't take anything.

Lisa: By the way, I did an interview with him in MRR, I interviewed Jeff Dahl. That'll be out...

Brain: You can't mention MRR in Flipside. Strike that from the tape...

Thrashead: No, that's alright...

Lisa: That's my first published work... I have an interview, too, and I did the page layout and everything...

Doug: Is there, like a "polite" competition going on between the two of you? [MRR & FS]

Thrashead: I could care less...

Thom: Me neither...

Tim: I like MRR, I mean just AVOID the politics and read MYKEL BOARD.

Doug: ...what it's like to be a transvestite on tour!

Thom: You draw, too, don't you Lisa?

Lisa: Yes, I do... usually really sexual... you have to have an open mind to NOT be offended, like drawings of genitals...

Doug: AND an open orifice!

Tim: NOT an open mind so much as a one track mind!

Lisa: I do cartoons of myself whenever I do an autograph of myself or send somebody a letter, but I like to do cartoons about my friends— making fun of them. That's the best subject matter.

Tim: Consequently, she has no friends...

Thrashead: I bet you draw him [Tim] a LOT.

Lisa: I do. He always has this really big mouth.

Thom: Didn't you once send a drawing to KITTEN NATIVIDAD?

Lisa: Well, I know RUSS MEYER. Russ Meyer is the guy I know, but...

would like to write to you," so I wrote him a letter, drew cartoons and all kinds of stuff and he really liked me. He came to L.A., to the TEASER, with a photographer to take pictures and put one of my letters in his autobiography with a picture of me that he took. But I went out to dinner with him a couple of times. He took me out to a place in Beverly Hills where his car accidentally crashed through the window and the brakes and the accelerator pedal locked and we sat at the table where his car had crashed through, in the restaurant. It was great, hanging around with Russ Meyer in a convertible in the Hollywood Hills. I was thinking, "Woah I didn't think this shit would EVER happen to me." And it was fun. And now we are in constant contact and he said that I am gonna be in his next movie.

Thrashead: So he is gonna do another movie?

Tim: He's been saying that for about a year now, though, so who knows?

Lisa: To me, somebody that makes movies that I totally idolize— like the women in his movies are really strong. They are aggressive. They want to fuck a guy and they go and fuck a guy. That's how it should be. His women, they may be sexual but they are NOT weak. You know, a lot of feminists would not like his movies because they would say that it is anti-women, but I think it is pro-women. It shows women in GREAT light. You know, they go and they take what they like.

Thom: Right...

Lisa: And I have always looked up to him, and to MEET somebody like that and have them become my friend goes beyond anything I would have ever hoped for. It's great.

Tim: Next question. Next question...

Thom: So you guys were gonna be called Children Of The Revolution... did you get your name from that TV movie?

Tim: How'd ya guess? [Bob Cantu told me, heh heh! - Thom] Oh, yeah, absolutely. That's a great movie.

Brain: The original logo was kind of ripped off from the movie's logo. We've since changed it.

Thom: And she said, "It's what a woman is supposed to look like, skinny waist and HUGE ta-ta's..."

Lisa: It was my idealized woman. I sent it to Russ Meyer...

Thrashead: How did you ever meet Russ Meyer?

Lisa: I called him up on the phone. A girlfriend of mine was working in television and she knew that I was a Russ Meyer fan and so she said, "Oh, you like Russ Meyer? Well, here's his phone number, go see what you do with it..." and SHE'S the one who told me that I could not play guitar in a band, live, unless I have been playing for two years and I did it in less than eight months. We had this little "war" thing. So I called him up and—

Thrashead: Competition-type thing?

Lisa: Yeah, I guess you would say that. She just said some really irritating things that I thought were totally wrong and I'm here to say, if you want to play guitar in a band, just DO IT! Sit down and learn it and do it.

Tim: [Metal] Mike likes to see girls fight, so he sets these things up.

Lisa: Metal Mike wanted to see us jello-wrestle, but that never came to pass. But, I ended up talking to Russ on the phone and telling him what a fan I was and I said, "I



Lisa: I took a picture of the TV screen when it came on, AND one of a gargoyle which we used on a sticker.

Tim: We used to be movie fanatics. I used to have, like 500 movies...

Lisa: Which now I have...

Tim: Which SHE now has, all of them. Science fiction, bizarre movies. Now I just got the records, that's all.

Thrashead: Ok, Tim. What do you have to say to all of the critics out there that call you guys a "DEAD BOYS rip-off," like kind of a 77 rehash band? Answer your critics.

Tim: Yeah.

Doug: I think I answered that with the "Archies answer" earlier...

Tim: We have been doing this kind of music for ten years.

Brain: SINCE 77... It's not like it is retro for us...

Tim: So this isn't retro... we have never intentionally copied the Dead Boys. I like the Dead Boys, they're just fine, but we are just playing straight-forward rock-n-roll the way that we play it. A lot of the reasons that we sound the way we do is because we're not capable, talent-wise, of sounding any different.

Lisa: I haven't been playing guitar for very long and I am just starting to get good. I got good equipment. My songwriting's progressing. This new album, I think that all the stuff that we have done in the past does NOT represent us properly. I think it's gonna take...

Tim: ...time...

Lisa: Yeah, I think that it is gonna take time, but we are doing a lot of different stuff now.

Tim: But about the Dead Boy thing. Yes, it's true. Our records DO often sound like the Dead Boys, and I guess that-

Doug: We just do it because it's fun.

Tim: Yeah, we do what we wanna do and have a good time. If POOKIE FAGGOTHEAD doesn't like it, he is more than welcome to come suck my dick anytime he want, you know? I mean, that's alright...

Lisa: I'll hold Tim's cock for you while you insert it in your mouth...

Tim: Like we said before the interview, "Pookie, what type of ORIGINAL band do YOU like??"

Lisa: It's an influence. Everybody has influences. I mean, if you think that something sounds cool and you wanna play it, then it is your own thing, you know?

Brain: It's not like we sat down and said, "Let's be a Dead Boys copy band." We're playing what we want to play.

Lisa: I LISTEN TO THE DEAD BOYS A LOT! OK?? I'M SORRY!

Tim: You want to know the truth? The very first party we played, somebody came up to me afterwards and said, "Boy, you guys sound like the Dead Boys." I'd never even CONSIDERED it at all, and I said, "Well, you know... you're RIGHT." Ever since then... you know...

Thrashead: Well, also your stage presence, too, it's like, you just kind of go off and it comes off like, you know, the "STIV BATORS" thing...

Tim: Well, the times I saw Stiv Batore he was boring as all hell. Man, I am WAY better than Stiv Batore...

Doug: Oh, TRASH the dead... trash the dead.

Tim: Yeah, he's dead. Fuck him.

Brain: SORRY Stiv!

Tim: Sorry, god.

Lisa: Like he is gonna read it, Brain...

Tim: It's like, when I go to a show to see a band, I do NOT want to see a bunch of guys...

Shamrock Bartender: Julia just called, she is on her way...

Tim: FUCK her.

Brain: Fuck her.

Lisa [yelling to bartender]: Thank you!!!

Tim: I do not want to see a bunch of people standing there on stage, wowing me with their musical virtuosity. I want to see a show, and I want to see people jumping around, people that LOOK like a band, you know. The bands that I like are the RAMONES, the MISFITS or whatever. The bands that put on a SHOW-I go to see a show. Other people may go to see musical virtuosity, and good for them. If they come to see us, then hopefully they are going to see a show.

Brain: Because they WON'T get virtuosity...

Tim: I'd feel like a fool if I DIDN'T jump around. I would feel like I was... I'd get bored, I guess.

Brain: I would stay home and just listen to records if I want a band that is just gonna stand there and play...

Lisa: I've seen some bands and they go up there in their street clothes and they don't move, they don't look like they could give a shit. WHY should YOU pay to see that?

I go and spend a lot of money on clothes because I think



that it is a theatrical performance as well as getting-you know you get your music across-

Tim: Oooh, we're BOWIE.

Lisa: You're paying to see it! No, it IS. You should try and PERFORM.

Doug: We're about to do our "Spiders From Uranus" tour... [laughter...]

Lisa: Yes, we've got a lot of them up there!

Thrashead: What other bands did you used to be in?

Tim: Ask JELLO BIAFRA. He'll tell yah... We can't answer that question.

Lisa: I was the drummer for the SKULL CRUSHERS. It was a "two-weekend band." I don't play drums...

Tim: All that I can say is that you should ask Jello Biafra, and we'll try to talk him into putting out a post-humous release from one of these other bands, and you can hear all of the old songs, you know... the band we REALLY rip off- we spent a lot of time taking drugs and we don't really anymore, so- it's a painful memory for me.

Lisa: Well, I'm a pothead...

Doug: Well, "Coke Whore" is our anti-drug song.

Tim: It's not an anti-drug song at all! "Coke Whore" is an experience song, just like the VELVET UNDERGROUND, like LOU REED and JOHN CALE. It's like you just write about THINGS. You don't ask questions.

Thom: So, what brought you guys down to L.A.?

Tim: Well, the first show we ever played was here. We've been playing here-

Thom: Money? Hahaha...

Tim: Yeah, right...

Lisa: Power! And fame!

Tim: This might be interesting to your readers: In San Francisco there is a big anti-L.A. reaction, and a lot of people there, although we have no problem filling up the places we play, a lot of people in San Francisco say,

"Oh, they're phony," or "They're insincere. They don't come on like a bunch of hippies and stand there and play."

Thrashead: They're not political...

Tim: Or whatever, yeah.

Brain: We've been accused of being "poseurs..."

Tim: In L.A., people love us. We're more like an L.A. band, to them.

Tim: San Francisco people have that complex, "We're as good as L.A., SURE WE ARE! Yeah, we are..."

And whatever, you know. San Francisco's ok, but they are a little uptight about that...

Lisa: I'm just really sad because I don't think that I could ever run for judge of the Supreme Court...

Tim: Because of those beastiality films...

Lisa: Yeah... [sigh]...

Thom: Ok, so you guys have an album coming out. Do you plan to try to expand on a more national level? Maybe do some touring AWAY from California?

Tim: Well, we did.

Doug: We just did about a month ago.

Tim: We just did a Northwest tour. We played Seattle- met some really nice people up there... but we're not the touring type of people are we?

Lisa: Well, I think we should go to New York.

Thrashead: Well, what about the Midwest, since you're really into, like the Michigan bands and stuff. Do you ever plan on going to the Midwest?

Tim: We're all FROM there...

Thrashead: ALL OF YOU ARE??!

Thom: Wow, I'm from Youngstown, Ohio...

Lisa: I'm from Davenport, Iowa.

Tim: Davenport, Iowa.

Lisa: We actually ALL are...

[laughter...]

Tim: Julia is from [Washington] DC...

Lisa: Julia is not here and that's why- because she is from DC and that makes her weirder than the rest of us...

Tim: She's such a, you know...

Thrashead: So Tim, you're from Iowa, you're [Lisa] from Iowa-

Lisa: We're all from the same little town. We all went to the same high school.

Doug: We all went to the same junior high school.

Thrashead: Hell, he got a whole Midwestern crown here, you're [Thom] from Youngstown, and I am from Omaha, Nebraska...

[laughter...]

Thom: And here we all are in L.A....

Tim: We've been here for over ten years, so it is not like we're a midwestern band that had relocated. That is NOT the case. We are "California Stars."

[Julia shows up...]

Tim: Don't bad-mouth Julia anymore. There she is...

Julia: Hi guys...

Tim: Say hi to Flipside...

Julia: Hi Flipside, you want to help me move my equipment?

Thrashead & Thom: No!!!

Thom: Ok, why don't we close. Anything you want to say in closing?

Tim: Yeah, I have a crush on KIM from THE MUFFS...

[laughter...]

Tim: She could be here tonight on MY guest list...

Doug: Of course, any of ten thousand people could say THAT...

Tim: Sorry Ronnie!

Thom: You can see their band sunday at the TEASER...

Tim: I saw the band last friday. They're GREAT. Fantastic.

Lisa: I am always looking for people to do my bidding, so if you feel up to it, give me a call...

Tim: Thanks guys! You've all been wonderful, I mean it, I mean it...

Thom: Dooah...

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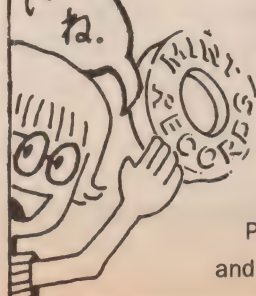
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Sincerely, ASIANMAN Mike "BRUCELEE" park-asiansmate!



Thom: Ok, introduce yourselves and say what you TRY to do...

John: Hi, I'm John, and I sing, and I am damned cute!

Fish: They call be "Fish," but I am Ralph and I play bass guitar, and I write songs--me and Joe work together, we collaborate on songs, John throws in vocals once in awhile...

Joe: My name is Joe, I play lead guitar, and I compose some of the material.

Randy: I'm Randy. I'm just the drummer.

Thom: JUST a drummer?

Randy: JUST the drummer, you know, the guy in the back that nobody gives a fuck about?

Thom: Yeah, but without a drummer, what is a band?

John: Without Randy, we wouldn't be ANYBODY.

Thom: So, how did you guys get together? How long have you been playing?

John: About a year. We went through three guitarists. The first guitarist: his wife wouldn't let him go out and play with the boys because she thought that women were lookin' at him, he wasn't ALLOWED to play--not only that, he was old and going bald...

[laughter...]

John: And then the second guitarist was, uh, he couldn't play for SHIT, uh... I won't say any NAMES, but he was like, uh...

Thom: HE knows who HE is though, right?

John: Right. He knows who he is. I won't say any names, but this guy was like a "rock star," -- "Oh, gee, I like them solos!" We played COCONUT TEASER and sounded like SHIT. And the band, then we had... ok-- shall I mention KRISHNA? Ok, I'll mention Krishna. Krishna is a rock-n-roll guy, we played at AL'S BAR once, we tried him out, the guy did like a half-hour solo during "Bad Moon Rising." And we threw his ass out THAT night...he would stop playing and then go, "Yeah! Rock-n-roll!!!" and that just didn't work! And then we were looking for other guitar players and he [Joe] came out and said "Well, now, hey! I play guitar!"

Fish: No, that's not the way it happened. I knew Joey from college and we used to talk all the time about getting together and working on music and stuff like that. So we were just talking and I said, "Hey dude, we need a guitar player...you want to fill in for a show or whatever?" and he said "Yeah, whatever. I'll go jam with you guys."

Joe: They didn't tell me that it was PUNK though, you know? Because I play other kinds of music.

[blah blah blah]

Thom: Who's idea was this band? Who started it? How did you think up the name "Fish-Head?"

Fish: Well, we were just going to go jam at Al's Bar one time, and it just happened that way, you know?

John: The name itself just came out, like we were there and weren't thinkin' nothin', we were really close to Little Tokyo so I just thought "Fish-Head", ok. Sounds like a good name...

Randy: Sounds like a racial type of thing.

John: It wasn't a RACIAL type of thing, it's just something that popped out of the top of my head!

Fish: I thought that Randy thought of that, I don't know...

John: Well, he's the one that liked it...

Thom: Before we talk more about your music, why don't we go around and get some quick influences? Well, actually let's skip that right now... what other bands have you guys played in, and what other projects have you worked on before this?


John: I was in the HOOTERS, SIX GUN JUSTICE, BUTT ACNE, PLAIN AGONY, HAWAII'S HARDCORE, let's see... who else?

Randy: That's it.

Fish: Um... the DAMNED and who else??

John: No, no no no. Suck my dick you fuckin' space case!

[laughter...]



FISH HEAD

If you are bored with the same ol' serious stuff in the L.A. scene today, FISH-HEAD might just be the band you need. A four piece from East L.A., this band absolutely DESTROYS your preconceived notion of what punk rock should be. Nothing fancy, just a WHOLE LOT of unmitigated gall on the part of John (lead vocals) and some raunchy bar-chorded, splashy noise with a full-spectrum raw and grindy chaos-ridden sound from the rest. This band adds up to one thing: AN EXPERIENCE!

WARNING!! FISH-HEAD is WARPED! If you do not have an open mind and cannot accept offensive and disgusting ideas, then DO NOT READ THIS INTERVIEW! If you do continue and find that you ARE offended, you only have yourself to blame. INTERVIEW BY THOM w/THRASHHEAD on 10-9-91 outside of RAJI'S. Transcribed by Thom, with photos by Bob, Al and Liz!

Thom: Expect the next Damned farewell tour next summer...

[blah blah blah]

John: ...just like the time we played Al's Bar, there was a big ol' fight and someone said "Stop! The kids are fighting!" and I jumped down into the crowd and the kids said "Stop! That's Fish-Head!" and an aura came around my body and they bounced off of me. They worshipped me, they dropped and went "Allah..." haha.

Thom: I didn't even see you coming when you stage-dived on my back tonight. I was like "What!!? Oh... that SMELL! Must be John!"

[laughter...]

John: It smelled. Heh heh. No actually I took a shower today.

Thom: Any other projects? You guys?

Joe: Usually what I do is I like to play with other bands and just write songs because I mean, you know, writing punk songs is cool, because it is a new dimension for me as a musician.

Thom: What have you done before this? What have you experimented with?

Joe: New wave music, wave music, classical music, all kinds. Anything. It's an idea, you know? I mean, that's what I am striving for. Whatever sounds...

Thom: Do you play classical guitar?

Joe: Yes, I do.

Thom: That's impressive.

John: It is just whatever sounds good to Joe is good to him.

[Thrashead walks up...]

Thrashead: I hear you guys give shitty blow jobs. Is that true?

John: I don't know, but you should ask your mom 'cause I blew your mom and she wants to fucking marry me now.

Randy: Look... a cop...

John: Fuck the cops. FUCK THE POLICE!

Thom: Let's talk about some of your songs. I want to know what kind of childhood traumas influenced warped songs like "I Fucked Your Daughter" ??

Randy: Let me tell this story! John, the skinniest guy in the world, like, he likes to fuck fat girls.

John: NO! DONT!!!

[laughter...clapping, and a lot of "Yes he does'es"]

Randy: Don't come on John!

John: I'll tell you the story about "I Fucked Your Daughter!" I was at my ex-girlfriend's house, and-

Randy: He does it because they are the easiest, that's why!

John: No, no, I was at my ex-girlfriend's house and...

Fish: He just likes that "Big Ol' Butt!"

John: -MY EX-GIRLFRIEND'S HOUSE...it was fuckin' Christmas Eve and she was like, giving me a blow job and all that shit and so I started "nailing" her. And her fuckin' mom walked in the room, freaked out, started yelling at me, calling me an asshole, threw things at me, chased me out into the street and threatened to cut my dick off. And so, basically I just had to think about THAT...

[laughter...]

Thom: So it is more of revenge, then?

John: Yeah, pretty much, yeah.

Thom: It's a true story...

John: Yeah, it's actually true.

Thom: Ok, where did a song like "Hang A Hippie" come from? Quoting lyrics: "I don't like the GRATEFUL DEAD/ The only good Deadhead is one that's DEAD!"

John: Oh, "Hang A Hippie" is because my brother has got extremely long hair and I can't STAND the Grateful Dead, and people like that. They are just old hat. I don't know,

they just, I don't know. This REVIVAL crap. This revival of the 60's stuff, well, I don't know. Randy likes it. They are starting to MARKET things like that and I just can't handle that.

Randy: I just like the drugs and stuff- don't print that.

Thom: Yeah, "Don't print that," and then the next thing you know is "Wow, you guys are really censoring a lot of shit, man..."

John: It's just pretty much a hatred I have towards hippies, I don't know. Ralph wrote the music to it.

Thom: Tell me about "Piggies." What's with the Manson thing?

John: Basically, most of us are pretty fascinated by Manson. I guess you would call it just a morbid fascination because it is like one man who controlled so many people and had them kill for him. How could one person DO THAT?

Thom: Hmmm... yeah, I see your point.

John: People always blamed him for the murders but he put it in a plain sense, "You can't make someone do something if they don't already have it in them." Whether



or not they are stoned, they still try to blame it on the drugs. But you still have your morals, whether or not you are on them. The idea about the "political pigs" chorus, Joe made up the chorus and the rest fell together pretty much. Basically it is just about going out and killing people and doing what Charlie orders.

Thom: Ok, next I want to go on to "Wild Bitch."

John: Oh, "Wild Bitch?"

Thom: Yeah. A cover of "Wild Thing..."

John: That was just a song we kinda "put together..."

Randy: It's about a fat girl that he fucked!

Thom: Who's idea was this? You know, "Hey, why don't we just do 'Wild Thing'?"

John: Well, actually I just kinda ad-lib every time I go through it...

Thrashead: So the song is very testosterone-based, right?

John: With a bit of cellulite added to it.

Joe: A LOT of cellulite...

John: Hey fuck you! You've fucked fat bitches.

Joe: I've seen you fuck in your house!

John: I've seen you fuckin' go after some UGLY bitches...so YOU should be the one to talk! Want me to tell you [Thom] a story? After we played Al's Bar [again?] one night, and this was before he had a girlfriend but one night there was like an 800 pound bitch in the house, he got really fucked up and he whispered in her ear, "Give me a blow job" and she giggled at him and he fell asleep on her!

[laughter...]

John: Ha ha! He fell asleep on her! And she was PISSED! She would not, and she was like "Hey! He fell asleep on me!!!"

Thom: What traumatized you during childhood to make you end up in a band?

Joe: My biggest childhood trauma was when my dad killed my cat at four.

Thom: That really affected you? Did you love that cat?

Joe: Well, it was my pet. And so that gave me the ability to, you know, how do you say... DESTROY!

Thom: How did he kill your cat?

Joe: He would tell me, "Joey, I don't want that cat in the house!" I would say, "Ok dad!" but the cat kept going in. It was MY cat. I called it Felix. And it kept coming in until my dad got the rifle and went BOOM.

John: My dog used to fuck the cats!

Thrashead: Mine did too!

Joe: So in a way, it's sad but it's good in a way now that it's out-the thing that I kept secret.

Thom: So... who is the CREDENCE [CLEARWATER REVIVAL] fan in the band?

Joe: I like 'em, but...

John: He likes 'em, but mostly him, Randy.

Thom: "Bad Moon Rising," uh, are you trying to compliment the song or trash it? Hard to tell...

[laughter...]

John: No, I LIKE that song, that song is...

Fish: We won't play anything that we don't like.

John: Unless it annoys people, you know, and THEN we will play it! But I haven't finished my story. My dog used to fuck my cats. I used to have a basset hound, and one time my dad caught the dog rompin' on the cat, and somehow the cat got pregnant-probably from another cat but I don't know, but my dad used to always say that if that fuckin' kitten comes out and goes "Woof! Woof!" I KNOW what's up!

Thom: oooohhh...kay...

John: Now THAT'S a childhood trauma there!

Thrashead: Did your dog eat the shit out of the cat box?

John: No, but my ex-girlfriend, her dog "Bruin" when he used to take a piss her cocker spaniel would go up and lick his ding-ding while he was pissing! And he used to eat his shit as it was coming out of his ass!

Joe: Must have been a starving dog!

Thrashead: Yeah how often did you feed this dog???

John: We fed it! It was just a fuckin' HOMO-DOG. One time I looked outside and one time he had his ding-ding in the big dog's ass. I'm not lying! It's true!

Fish: This is going to be pretty interesting reading from what I can see...

Thom: John, you used to be in Our Band Sucks?

John: Yup.

Thom: When and why did you leave? What happened?

John: Well, actually it was about a year ago, we played the COUNTRY CLUB and Joel couldn't handle it because I moved around too much, or so I gather.. I never really knew all of the reasons...

Thom: What did you play?

John: I played a trash can.

Thom: You didn't get to play the clown?

John: Yeah, it was me and Martin. The both of us did that.

Randy: He is lying, they kicked his ass OUT!

John: Well, yeah, they did. They kicked my ass out! I'm not lying! They kicked my ass out.

Thom: How long were you in OBS?

John: Oh, about... two months?

[laughter...]

that.

Randy: He is lying, they kicked his ass OUT!

John: Well, yeah, they did. They kicked my ass out! I'm not lying! They kicked my ass out.

Thom: How long were you in OBS?

John: Oh, about... two months?

[laughter...]

John: They threw my brother out for getting drunk too much, supposedly, I don't know. But actually I think it was because he couldn't afford equipment.

Thom: So do you have any hard feelings against OBS?

John: Oh, none. Brett's cool. I like Gabriel. Bobby—we don't talk very much, he is alright... Joel? Then again, nah nah nah nah. He's alright. I like Joel.

Thom: What are you guys hoping to do in the future? Are you working on a demo to shop around?

Fish: We want to make a good demo. We already have one, but the quality sucks, so we are gonna make a new one. Hopefully, maybe we'll get one of those small record labels...

Joe: Something to show, like a little resume.

Fish: Maybe somebody else will come out and listen to us and go, "Hey, let's go up a step..."

Thom: And put out a 7"...

John: Sooner or later I HOPE we will...

Thom: But you guys ARE looking to get serious.

Thrashead: Top 40! Right?

John: KROQ pop, dude!

Joe: I am sure that more weird shit is gonna come up...

Randy: Well, it is like what we are doing right now, you don't know if like a year or two from now you are gonna be doing the same thing, you know?

John: Basically these 21 and over shows I really don't enjoy doing too much because the majority of our crowd is underage and that is what we do it for. We do it mostly for the kids. To have fun ourselves, of course, but also to let them have something to do...

Thrashead: What about all that CRAP that goes on at underage shows?

John: Hey man, they gotta get their aggressions out but like when we played at Al's Bar there was a fight and we just stopped playing and usually, you know, that usually shuts 'em up and things calm down. We finished the end of like one fucking song and—that's just what they are they are young. They are pissed off, and that's the way they get it out.

Thrashead: I am talking about the "Free-for-all" shit. I mean, the really bad shit...

John: Well it depends, because there is all these gang fucks...

Thrashead: When it's like they are not even dancing, they are just brawling.

John: Well, most of it is just the fucking gang bullshit. You got people that are in this gang, that gang and; gang mentality is really fucking stupid. "Why can't you just fucking get along, man?!! Have a fucking good time at a fucking show! You paid money to get in, might as well have a good time!"

Thrashead: There aren't any all ages shows because of that.

Thom: But then again, on the flipside, BECAUSE there aren't hardly any all-ages shows, the kids are more frustrated, and they won't put any more on AS LONG AS the kids are frustrated...

John: Because when I was a kid I didn't like it at all! CAMBRIDGE APOSTLES would play at CLUB LINGERIE, it was 21 and over.. when I was growin' up I wanted to go to see BLACK FLAG, I couldn't get in because that was a 21 and over deal because "Gee, they're serving alcohol..." It wasn't cool. And then it went 18 and up and I waited the longest time to turn fucking EIGHTEEN, and then that was when—

Thom: They changed it then, and all the good shit was 21 and over again...

John: —all the good shows with all of the fucking cool

bands, it was really FUCKED because it all turned 21 and I had to wait three MORE fucking years! JUST to get in!

Thom: Ok... now rattle off some *gasp* influences?

John: We are influenced by LOUIE ARMSTRONG, ELLA FITZGERALD, THE DESCENDENTS, uh... The Damned, we like the Damned, THE JAM, 20/20, the PISTOLS

Joe: All those old power-pop bands, I used to play that stuff a lot.

Thom: Any stuff going around now that you are into?

Fish: Yeah, I like some stuff, some of the music that is out...

John: NIRVANA is alright. I'm not really too hip on them.

Fish: COCTEAU TWINS type stuff...

Thrashead: The 4AD stuff?

Fish: I just kinda like the guitars and stuff in it...

Thrashead: The real textured...

Fish: Yeah... kind of sort of...

Thom: Ok... so what do you guys think you're gonna do when you break up?

[laughter...]

Fish: We're NEVER gonna break up! We're ALWAYS gonna be together!

John: We can picture ourselves twenty years from now—fat, old men...

Thom: Yeah you can tour with the STONES when they are in their eighties...

The kids are getting more and more pissed off and they are getting tired of looking at long-haired Skid Row assholes and fucking glam bands and shit. They want something new and basically they are just getting angry. They are getting sick of the same old shit.

John [acting like old man]: "This is a song we did eighty years ago..."

Thom: Anything you guys would like to say in closing?

Fish: Yeah, I was kind of wondering where the music world is heading, you know?

Thom: Yeah, ok. Let's talk about the scene for a minute. What do you think of the scene? Not just L.A. but in general?

John: Well, we're from East L.A. and we used to have a really big scene. That's like three or four years back. There were a lot of bands coming out. We would have backyard parties and it was really big and now it is just pretty much died out. Now we have new kids coming up and I am like, actually SURPRISED. And they are not like the, you know, long-haired house-looking homo long-haired faggot type of dudes. They are like hardcore with like the mohawks and the purple hair. They got like a really shitty attitude like it is supposed to be! But basically it is like, the music scene, I think, is turning into pure SHIT. It is at a standstill.

Fish: A lot of kids, like they don't have anything new, anything to listen to. You know, in the 80's you had thrash...and now everybody is looking back at the old stuff. They are looking back, you know. You got these

people who are into like that psychedelic/acid/house and that is like all 60's stuff, you know?

Thom: Yeah but if you look back in history you see that there is always these little "dead" periods, followed by a massive explosion. Do you see one coming?

Fish: People are really running out of ideas right now...

Thom: But do you think it is going to reach a point where people say "fuck it" and start something new?

John: Yeah, pretty much. Because it is getting boring. Well, we still got a little while to go, but basically the kids are getting more and more pissed off. They are. They are getting more and more pissed off and they are getting tired of looking at long-haired Skid Row assholes and fucking glam bands and shit. They want something new and basically they are just getting angry. They are getting sick of the same old shit.

Thrashead: I think it is people in general, though. ALL ages. It wouldn't surprise me if you see a bunch of dudes in their late twenties forming hardcore bands...it wouldn't surprise me.

Thom: Also, when this new "explosion" happens, there is a lot of good technology around now that is affordable for just about anybody—video, 4 and 16-tracks, cassettes, computers and even records, so the next wave should be stronger from it because it will be MUCH closer to commercial quality. A TRUE alternative, perhaps.

John: Well, basically you could label us a punk band, I guess.

Randy: We're a punk rock act.

Thom: Well, your music has tinges of hardcore, then you go punk, then you turn around and do a slow song, I mean it is almost like you are TRYING to defy description...

John: Well, we do try to give a variety so that way nobody gets bored.

Joe: I think that it is just the chemistry, you know, if I write a song. Every song will have an identity OF us, because each one of us is putting something into it. And as far as punk or something like that—it just COMES OUT. You know, it's this kind of category of music. If people like it or they don't, if they want to eat it up we get better and better and we produce the idea better and better, you know? I'm not picky as long as it sits in that category. For me it is opening another dimension in my head, for the punk scene, you know?

Randy: Why not play at all, you know? We are just trying to play what we feel, you know? One day we might feel this way, the next... well, THIS guy wants to play real fast—

John: I don't wanna play real fast! [A bit defensive, but I heard him MYSELF during the gig telling the band to speed up...]

Randy: And I don't really give a fuck, you know?

John: Whatever sounds good, you know?

Randy: Exactly.

Fish: John has got his own world, I have mine. Joe has his, Randy has his. It just works together somehow. We are like four different oddballs...

Thom: How often do you guys practice?

Fish: Well, the last four days everybody was blowing off practice.

John: ME???

Fish: EVERYBODY blew off practice...

John: I had to go out with my grandpa and look at his ugly wife man, his NEW wife, by the way. She is like, I don't know HOW old she is but she sure does look younger than my MOM! That's pretty spooky man, believe me!

Thom: Well, I guess we will close. Anything you have to say?

John: I would just like to say: don't masturbate too hard because it will fall off, and never fuck your dogs or cats because you NEVER know what will happen if you fuck your dog. But basically, nah, actually I would just like to say: come and see us and if you don't, go fuck yourself.

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TREPONEM PAL TREPONEM PAL TREPONEM PAL

by
Bryan
Davis

(photo of Marco by
Michele Taylor)

TREPONEM PAL De FRANCE bring their broken english and harsh reality musical compliment to the United States. The band's second and more successful Lp in the States, "Aggravation" has been clenching attention since it's domestic release by Roadracer records earlier this year. Vocalist Marco Neves was in Roadracer's headquarters (not so recently) for a week long promotion of the latest Lp, conducting radio and phone interviews. I spoke to him towards the end of his week long interagation by the press and was his third interview of the day. Needless to say, he was somewhat aggravated himself by the end of our discussion and ready for lunch. Even under the circumstances, an Industrial Metal Core menagerie, native of France, could not be passed up; or should I say passed on as TREPONEM PAL is French for Syphalis. We started off with the rumoured tour of the United States with MINISTRY by the end of '91. It appears that Al Jourgensen of MINISTRY will be producing three to four songs on TP's next album. TP hope to tour with MINISTRY in Europe and probably Australia but nothing has been de-

cided for the U.S. When asked if TP shares a similar musical direction as MINISTRY, Marco replied "I think the way of MINISTRY and TREPONEM PAL is maybe to make the music extremely powerful and we have a lot of emotions inside. I think we have the same taste as MINISTRY". Marco relayed his full support of MINISTRY on a personal as well as respectful level. He also as avidly showed his contempt for playing in England and basically found the press there to be the hardest on new bands, even though TP has favored well overall in the British press. Marco validated his gripes by recounting a gig they had played there for several hundred people, only to be paid the equivalent of \$80 for the five of them. This payment did not

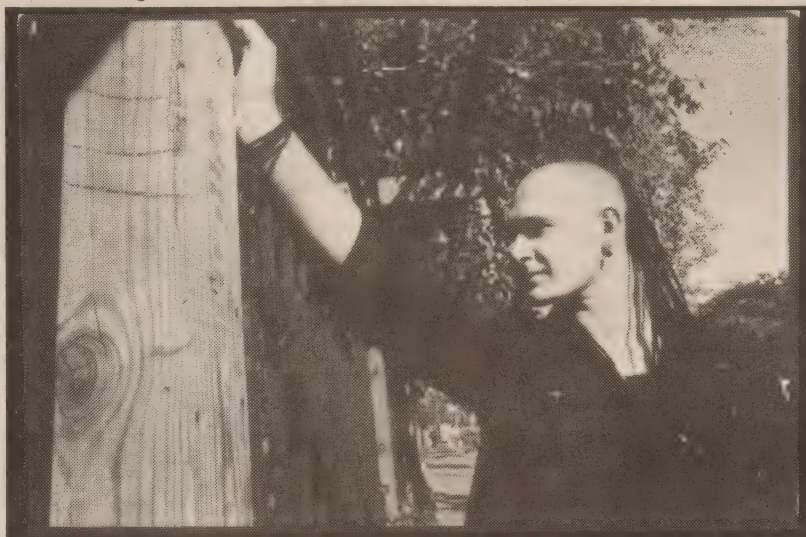
When in the UK, the band stays with GODFLESH, since the bands are good

that's the problem. Bryan: How so, how have you observed that in the short time

So in fact you have the right to kill yourself, you have the right to be drunk (not quite

in Europe, all the people say America, America... the country of the Liberty and

and rock fans in France think of the band, he lamented that the press wrote about them "not because they like the music" but instead "they are more interested in having a band like TREPONEM PAL in France... as we are so different". The band really stands out in the French alternative scene. Speaking of which, I was surprised that the band covered "Radioactivity" by Kraftwerk. When asked about the song as a contrast to the consistency of the rest of the album, Marco replied "Yeah, Yeah, I like the contrast. That's why we've done this song. It's a real contrast to the rest of TREPONEM PAL. Maybe in the future we will try to make some songs with more contrast... but in fact what we are doing is to make a contrast inside the songs". As to Marco's expectations, if any, of the album being well received in America; he stated bluntly "I don't know, it's not a problem for me, you know. I play the music that I want and I don't want to change because the audience needs this music or this music. I just make the music that I want. If the people like it, that's really cool. If they don't.. I don't care". Outside of TREPONEM PAL, Marco enjoys being alone in silence or being with his girlfriend. He's actually a quite man when he's not screaming in the band.



friends and often tour together in England. As Marco had such strong words for England, I asked him for his impressions of America. His response was equally as clear: Marco: Your country seems to be ok, but

you've been here? Marco: Uhh... I can give you some examples. Yesterday, I've been on the radio and I said "shit" on the microphone and I didn't know you can go to jail for this? Isn't this the country of the

in the Constitution), but don't show it in public. This is hypocriticism typical of America. And there's the puritanism, you know, don't show your body and these sort of things. Don't say no bad words.

I think this is absolutely false. I don't understand why you can't drink your beer outside. I can't understand why you can't say "shit" or "Fuck You" or "Fuck Off" on the radio. Is this the country of the freedom of the Liberty or what? It seems to be like Russia you know. Well, if he felt this way in New York, the midwest would really be an eye-opener. The ironic thing is that Marco really wants to play in Dallas. In Europe, it seems they still think Texas is all ranches and cowboys. Marco feels that France is also conservative but in a different context; it's slow to change. Tradition and the old ways and attitudes are still prevalent there. He stated that France "is a boring country" and is behind the rest of Europe in everything, especially music. As far as what the Press



include any compensation for hotel and travel expenses to come over cross country. He summed up his complaints with "England is a Bitch".

something that is wrong in your country is the hypocriticism, the puritanism and it seems to be turning more with fascism... and

liberty? Another example, you buy a beer. You want to drink this beer, naturally, in the streets. You're obliged to put your beer in a paper (bag).

That's incredible, I've never seen that. That's the really wrong side of America. I don't understand this. What I'm saying... you know

TREPONEM PAL TREPONEM PAL TREPONEM PAL

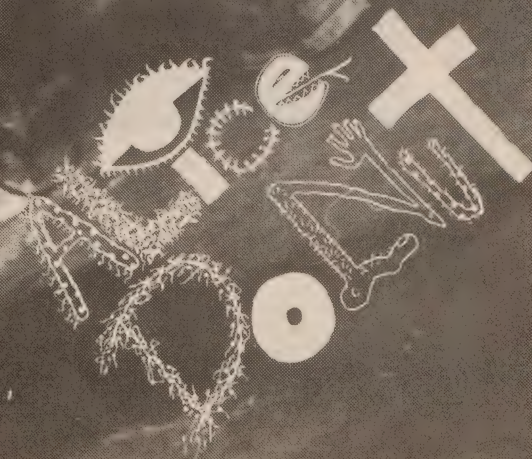
A band like this is hard to find! These guys really surprised me! I wasn't expecting a band with so much character, not to mention musical punch. Tom, the front man, can keep you interested just by the weird expressions he makes, like the whole thing is just so funny. But the band are serious noise makers, even when they're playing "War Pigs" with a trombone! They have a few albums out with Alternative Tentacles, and tour all the time. Next time you should go see 'em!

Tom - vocals
Sissy - bass
Steve - drums
Richard - guitar
Dave - guitar

(After a good show and a few beers, and rounding up the band Al, Jesse and Kik start in...)

Al: Hi, so, umm, there's no Alice?
Tom: No Alice...
Richard: Well there is, but you can't see it.
Jesse: Does Alice Donut have anything to do with a "donut" meaning some sort of excretion process of a body? Buttrholes, that sort of thing?
Tom: Hmmm... Sounds great to me, we'll use that from now on - that's better than the truth!
Jesse: What does it mean?
Tom: It doesn't really mean anything, it's like one on a long list of 50 names. One of those sad stories...

Al/Jesse: Ohhhh...
Al: Who painted your coat?
Tom: Me.
Al: Do you do the graphics and drawings for the bands material?
Tom: I draw some of the pictures, the cartoons and logo...he Rich-



ard colors them in usually... On the second and third album it was a friend of our, Chet, did both covers.

Al: When you do your drawings is that drug influenced?
Tom: Ummm, no, it's just... not anymore than anything else I do is, no.

Jesse: It seems like in a lot of your lyrics instead of just saying "hand" or "arm" you have some anatomically correct muscle or bone. Do you have some kind of a background in medicine...

Tom: I'm a micro-surgeon when I'm not doing this...

Richard: We were on tour once and the guitar player that is no longer with us got his head stuck in the van door and came completely off, Tom had to put it back on.

Tom: The brain stick was quite difficult, but he had just lacerated it "faecally" as we say in the business... I did a lot of medical experiments for cash... liquid diets, bronchoscopy - stuff like that...

Al: What is a "bronchoscopy"?

Tom: You can get \$275 for that, they stick one tube down your nose and put an IV in your arm for like 20 minutes. It's like a snake, they can see what's in your lungs. I'm not sure what's in the IV. I did this at the same time I did a liquid experiment...

Jesse: But you didn't study anatomy?

Tom: I did a little bit, I like it.

Al: Did you do any drug experiments?

Tom: I didn't but my mother did. While I was born, this is actually an

interesting story because it is true. My parents are Cuban, came here in 1961. They moved to New York and then to Boston. So in Boston in the refugee center they let people do these medical experiments for money, big money. What they would do is they would drug her and have her on this machine with electrodes and they would either have a light or a sound, and if she saw a light or heard a sound she would press on this like car pedal. If she got it right she would make \$5 and if she got it wrong she would lose \$5! So she would make decent money and she did this for like 3 months. She didn't know English the whole time this was going on. The interesting thing about this is that in 1978 we saw a 60 Minutes documentary about how the CIA is conducting experiments with "psycho-traumatic" drugs or whatever they were called correctly, I'm not sure - in Boston, at the same hospital she was at! She was like the perfect person to use because she didn't know English, she needed cash, somebody new in this country isn't going to make any fuss - she didn't want to get kicked out! We were like, woah! I was getting fucked up, she was pregnant at the time, I was in there! But I'm like very well adjusted.

Al: Does that have anything to do with how you are in the band?

Tom: No. Not at all. I think that it could only have made me a better citizen in this great country of ours! (Laugh-

ter).

Jesse: When did the band renovation go down. Weren't there three guitar players and a different bass player...

Tom: We started like 4 years ago with a different guitar player... about 1 1/2 years ago one of our guitar players stopped touring - he just didn't want to tour. So Richard came in and took over and we did a new album "Revenge Fantasies of the Impotent" with Richard and Dave. Then we did a couple of tours in Europe and the States, like 200 days in year.

Jesse: We were expecting you here months ago but one person told me it was because of the reconstruction of the band and someone else said it was because of disease.

Tom: We've had a lot of disease. He had pneumonia (drums), Richard had like heart problems...

Al: Is that why you were sitting down at English Acid...

Jesse: And at Al's Bar?

Richard: Yeah, because if I get excited my heart gets weird and freaks out and I have to lay down.

Al: What kind of syndrome is it?

Richard: "Holiday Syndrome"

the ass! Can I move my ass to this stuff? What is it?" That's why we did "Biggest Ass" so I can send it to my parents and say "Here - move your ass to this!" And it has spanish in it too...

Krk: Have you stuck your foot in the toilet and a fork in a light socket lately?

Tom: That... I overheard this conversation in the meat district in Manhattan - two transvestites - they were talking about a suicide that actually occurred this way. Someone stuck their feet in a toilet and electrocuted themselves this way.

Jesse: Is that the same song with "Your head severed..."

Tom: That's "My Life Is A Mediocre Piece of Shit" and like that's how I got that whole thing.

Jesse: Does it take 7 minutes for the blood to drain...

Tom: I think it's like 2 1/2, but it seems longer.

Krk: If you could sum up your lyrics in a couple of words, what would it be?

Tom: I think the normal truth underneath the facade... the 80's is like all this facade of happiness, when everything is wonderful and beautiful but it's not. Everything I write about everybody knows, everybody sees it every day but people don't think it's worthwhile to talk about or sing about.

Jesse: You always wear

that rain-coat, is that a flasher sort of thing. You were definitely naked, I mean you did sort of flash me - I asked for it and I'm glad you did and everything but...

Tom: Yeah, it's like the flasher potential thing...

Krk: So you would describe your lyrics as abnormal yet what's really happening?

Tom: Normal. Normal. I think what is abnormal is what you normally hear in songs because that doesn't effect me. Our

songs are about food, sex and cruelty. And cruelty is like religion and politics. But food, sex and cruelty is what we have to deal with everyday - everyday. That's what our songs are about, but there's a perverse delight in it.

Richard: I was thinking about "food, sex and cruelty" and at first I thought that was bullshit, although I thought it was funny. When I started thinking about that in terms of evolution it made perfect sense because those are the three things life is based on: getting food, having sex/ procreating the species and cruel fucking over of your fellow dudes to get more food and sex.

Tom: And that is religion and politics right there.

Richard: But under that there is the compassion thing - that's under sex.

Tom: Being caressed and petted and fondled is very necessary - you can't live without that - it's like the wire monkey thing.

?: Did you get that from your mom when she came home from her drug experiments?

Tom: I was really spoiled as a baby! I had my godmother, my grandparents, my mother and everybody all living in the same house. I was never put down, I was smothered



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with affection!

Al: That's why you're so happy!

Tom: That's right! I think that speaks for itself. Smothering with affection is the way to raise a child, as many people as possible smother them and touch them as much as possible.

Al: Are you going to raise a lot of children?

Tom: No. Because I don't have a lot of arms.

Jesse: (Under her breath but loud enough for our tape recorder to hear) Will you be the father of my children?

Krk: Tom Melzer took a lot of credit for writing a lot of your earlier stuff.

Tom: Yeah, he wrote "Lisa's Father". He was the original guitar player in the band. His main thing is that he plays in a country band "Five Chinese Brothers" and he plays in Special Guest a pop/R&B kind of thing... He's a really good guy but he quit because he wanted to do his other thing. He quit before the first album...

Krk: But those were his songs on it...

Tom: Yeah. On the second album there was one that we had held over from the first.

Krk: After the second album you also dropped the same producer.

Tom: Robert Miller, he stopped working with Water Music. He's like involved with several bands so we didn't know where he was. It's fun to just go to different places.

Krk: It's funny because "Mule" is a big step - different writing credits, different producer - was that conscious stuff or did it just happen?

Tom: It just happened. I mean, after the second album we were this close to breaking up. We had just toured a couple of time - we were miserable, no money, 5000 dollars in debt and it was like "Fuck this!"

Al: Unlike it is today, right?

Tom: Well, now don't give a shit, you know, now it doesn't matter, we just keep doing it. Then it was really harsh and we were heavily in debt... so we took some time off. Wrote these new songs, recorded at this place for rap bands the Sanctuary. It was really fun, it was good for us. That album cost more than the rest of them put together I think.

Krk: I like that album better?

Tom: Really, you like that one better than the Craemer one?

Jesse: Definitely.

Krk: I personally do, yeah, the Craemer one does sound good but I just like the "Mule" songs better maybe...

Tom: Maybe that's it. For me some of the "Mule" songs didn't have the edge that we got with Craemer. With Craemer we did that in one month, it was right before the war, right before that artificial deadline and like all the songs are obsessed with that. That's why we call it "Revenge Fantasies of the Impotent", you know. This artificial deadline and shits gonna happen and you can do your little placebo democracy thing in the street, which we did, but it didn't change shit. There was a war. I have a brother that was there and it was like "Fuck!". He's back and he's alive but at that point nobody knew that. He was ready to sacrifice his ass because he was 18 and stupid enough to join - he was canon fodder for oil. That's what that whole album was, an album of frustration.

Krk: Where did you come into the band?

Sissy: I joined like two months ago. I saw an ad in the Village Voice that they were looking for a bass player so I called Tom up and went to an audition and they took me in.

Krk: Were you familiar with the band?

Sissy: I saw them last year in New York and I bought a record in Austria.

Tom: We auditioned a shit load of people and she was just by far the best.

Krk: I heard the other bass player contributed a lot to the

writing.

Tom: Sure he contributed a lot, a shit load... But after this last European tour it was just a natural parting of ways. He had his own ideas of what he wanted to do in his life and we're... we're just fuckups who want to do this. You know what I mean? So we split off. It's best this way. We don't know who that is gonna effect us until it happens. It will be less poppy... We just want to make each album more extreme or fucked up and schizophrenic. More horns, more stuff for my parents to dance to, more salsa - there a lot of things to get into. The most fun thing about being in Alice Donut is that we don't have to play any particular style...

Krk: When did Alternative Tentacles become interested in you guys?

Tom: Right from the start. Like our second



show at CB's we recorded the sound check and we sent like two radio stations a tape. One station was in San Francisco and one was in Connecticut...

Richard: That's how I found out about the band - three years before I was in the band.

Tom: In San Francisco Klaus Fluoride taped the show, Biafra got a copy of "Lisa's Father" and he sent us a postcard of Christ taking a shit over a waterfall and said I'm really into this send more. So we went him the whole tape and 6 months later he signed us.

Al: Has it been good?

Tom: Yeah...

Krk: You've never complained about his label?

Tom: The thing is everyone is opinionated, you know, and everybody at AT is too. So you call them and there's bitching going on all the time - we're happy. They're doing everything they can and we're doing whatever we want. Like we'll do "Mule" and somebody from the label will say "Yeah I like this, this and this, but this song sucks!" And it will be like "Fuck you, we like it!". Or Biafra will say

"What the fuck is this, it's too long, you have no chorus, the verse is ok but the rest of the song is just shit." And we'll say "Ok, thanks." Then the next day we call him up and say "FUCK YOU! We like it the way it is!" But they do let us do anything we want, they just say what they think.

Jesse: How did you hook up with Prong (who were touring with them)?

Tom: It just happen but actually we used to rehearse in the same space. Steve played with their ex-bassist in Crawlppy.

Steve: This is just a fluke, but I used to play in Crawlppy with the original Prong bass player Mike, who's nick name was "Pappy", but that has nothing to do with why we are playing with them tonight. I still play with them, we're friends.

Krk: What do you think is the cartoon that should be made?

Tom: If I had a shit load of money I would give this guy Chester Brown that does Ed The Happy Clown and it is genius. If you get a chance read, it's genius. The guy is brilliant. Ed The Happy Clown, I would love to do the soundtrack for that.

Richard: My favorite cartoon is the Eight Ball by Daniel Clowes, it's unbelievable, it's like another world. Everytime I go to Philadelphia I feel like I'm in that cartoon.

Jesse: What about childhood experiences that made you and your band they way they are?

Richard: When I was growing up, around 9 years old, I used to draw pictures of myself as Peter Frampton!! Swear to God, I can show you the pictures!! I have the same hair...

Dave: I didn't have much of a childhood to speak of, I woke up at about 18 or so...

Tom: He had an intense childhood...

Dave: I did? I'm glad somebody knows about it.

Tom: He's a really intense classical piano player.

Jesse: What about you childhood?

Tom: Me? No. I did the typical fascist catholic high school thing. The little tie, the little... nuns, priests, the whole thing.

Al: What happen to all your classmates?

Tom: The successful ones went into porno! The rest are dead or scrounging about.

Al: Have you ever played with a band called Mary's Danish?

Richard: The ones from Tom's school are in Mary's Danish!

Jesse: Breakfast foods!

Tom: We were together before we ever heard of them - before they ever heard of us...

Al: So what about Alice...

Tom: There's no reason, no good reason - ok, I'll tell you the real reason.

Steve: No! Don't do it!!

Tom: Do you know that movie "Alice Doesn't Live Here Anymore"? So we needed this name by the next morning so we kept drinking and drinking and made a list of fifty names, all of them equally hated. And one of them was "Alice Donut Liver Henry More", ok? But because we hated each others individual names we came up with this intricate numerical system and "Alice Donut Liver Henry More" was the one that won. But because it didn't fit in the ads, we put "Alice Donut" and we were just stuck with it. It just won by default and passed out. Whoever was there called Louise and said "Alice Donut Liver Henry More" and she said "Fuck that, I'm putting "Alice Donut", the rest doesn't fit." And that was it.

Krk: How did Mary's Danish get there name?

(All photos by Krk)

HUMPERS

Did ya' ever get tired of whatever beat-box, hair-shakin, cyber-funk noise you find any weekend prancing around onstage down at the local hop, or even worse, actually having to read about the same jerks after you shell out for your favorite 'zine? Do ya' ever look back with envy to the days when young, loud, and snotty actually meant something? Sit back and learn next to nothing as a tipsy Jon Wahl and I confront the Humpers behind a biker bar in lovely Long Beach.-Martin
McMartin

McMartin: O.K., state your name, nickname, and do the Zodiac thing.

Jeff: Jeff Fieldhouse, standard guitar, Sagittarius.

Bird: Bird, bass. Omni-Zetron. (also alias Kitty Kat)

Jimmy: Jimmy Silveroli, drums, Leo.

Scott: Scott "Deluxe" Drake, vocals, I'm an Aries and I like long walks on the beach.

Jon: Woks! You're into Chinese food!

McMartin: I wanna know about the Humpers vinyl output, how did you force yourselves on our Yugoslavian brothers and sisters?

Jimmy: We did, and now they have a civil war!

Scott: They got our tape, thought we were the greatest thing they ever heard, and that's it.

Jon: I heard that the Serbians were real jealous and wanted to release

your record but the Croatians had it.

Scott: There is gunplay in Yugoslavia when ever the Humpers name is mentioned.

McMartin: You're an L.A. punk rock band, why did you have to go all the way to Yugoslavia to get a record out?

Scott: People in L.A. don't know what the fuck's going on. I only get phone calls from Kentucky and Zagreb.

McMartin: State for the record any punk rock bands you've been involved with.

Scott: RH Factor, Naughty Women, Thirsty Brats, Suicide Kings.

Jimmy: None!

McMartin: You were in the Nuns, cool.

Bird: No comment.

Jeff: Uh, it was...uh...really painful. (Jeff is in a private conversation with some bum in the alley throughout the interview-McMartin)

Scott: He was in the Suicide Kings.

McMartin: How cum you guys don't see any action recently in L.A., what's the problem?

Scott: Sexual action!

McMartin: No, this is great and all, Long Beach, but is it possible for you to get a gig in L.A.?

Jimmy: We can get gigs in L.A.!

McMartin: Prove it, when?

Scott: We played at the Alph-Beta on Crenshaw, this morning!

Jon: (angrily) That's a bad question Martin! C'mon, they get gigs in L.A. Think of better questions!

Jimmy: (to McMartin) Yeah. What's your problem, man? How cum you spit on my shoe?

Jon: (in Chinese accent) What is your favorite bicycle?

Scott: I'd have to say Schwinn, Jon.

Jimmy: Huffy.

Jon: Favorite hot dog?

Scott: I'd have to say Kosher, Jon.



Jon: (sincerely) I'm sorry Martin, I don't know what I'm doing right now.

McMartin: What event in the last six months changed your life?

Scott: The 1969 World Series.

Bird: The Kitty Kat episode. (Earlier ugly incident involving the bass player passing out and a box of Magic Markers.-McMartin)

McMartin: When's the next vinyl coming from the Humpers?

Drunk Bum From the Alley: When's the last time you were in a fuckin' brawl!

(Mass confusion for a second as Terri Wahl from the Red Aunts offers to kick the bum's ass.)

Scott: Maybe from Yugoslavia as soon as the war's over.

Jeff: It's called "Positively Sick on 4th Street."

McMartin: So how cum ya' can't get a local release?

All: We can!

Scott: Local companies wouldn't know rock n' roll if it bit them on the ass!

Jimmy: We have a local release on Sympathy for the Record Industry.

McMartin: Name your all-time favorite punk-rock single.

Scott: The first Black Flag EP.



Bird: "Hotwire my Heart" by Crime.

Jimmy: "Agression"-Black Flag.
Jon: What's your idea of the ultimate gig?

Jimmy: Alot of drunken assholes....

Scott: If we played and it started a gender war.

Jimmy: Yeah, and all the males left.

McMartin: Name one thing you hate about Flipside.

Scott: Oh God, where to begin? I think they spend too much time talking about industrial bullshit music that has no bearing on reality.

Jeff: Less McMartin.

Jimmy: Well, as long as we're in it every fucking month I love it.

Scott: Flipside exists as a vehicle for our stardom.

McMartin: 3 out of 4 of you losers ended up in Long Beach, what do you have to say about the Long Beach scene?

All: Ha! Ha! Ha!

McMartin: How can all your new fans get in touch with you?

Humpers: The Humpers Hotline! (213)987-1059! Or through McMartin in care of Flipside!



SUPERCOLLIDER

August 9, 1991 Downtown Long Beach
Interview with Supercollider 1:40 p.m.

Phil and Mike are being interviewed by Randall T. Wyszpolski

Randy: I've been reading a lot about your band, but nobody seems to have a grasp on you guys, since Americans love to compare bands to other bands, who would you not compare yourself with?

Mike: That's a good one. There's too many bands to name.

Randy: I had to start off with something. How long has Supercollider been together?

Mike: A little over three years, through various incarnations. We sort of started in the beginning of '88, from another band that disbanded. And we sort of split off...

Randy: And that band was?

Mike: The Wake.

Randy: The Wake... I got your record.

Mike: Whittier's finest. At that point we just started playing around with some ideas and got a sequencer, which was "instant band member". That was in '88, we didn't really play much... a gallery opening. Then after a while we tried to fill what we thought were some blanks with a bass player. Joe Selway played bass for us from about the end of '88 when we played a show Beneath Broadway, until Spring of '89, and then at that point we parted ways and Phillip and I got the idea of getting a sampler, and

from then on we've been left to our own devices.

Randy: I've seen you guys play a few times, exactly what devices are they that you use to make sounds?

Phil: A sampler.

Mike: Yeah, the sampler is the big thing.

Phil: Drums, guitar, vocals... tape.

Randy: Tape? Okay, the sampler is with the floppy disc. You're not gonna get in any trouble like Milli Vanilli or anything?

Mike: I lo no, the vocals are live. Basically, keyboard sounds, bass sounds, and other strange sounding samples that we make ourselves are... the basis of the band is sampling sounds, sequencing them, and have them repeating lines and putting live instrumentation against it. So you get a repetitive pattern behind everything, but you have guitar and drums playing off of that, and the guitar and the drums can change and you can change the face of the song, but you still have the sequencer blaring in the background reminding you what the reference point is.

Randy: That's interesting. I've been listening to your tape, and I haven't heard anything that sounds quite like you guys.

Mike: Thanks, that's a nice compliment.

Randy: Is there any idea or message behind the sound or the words, or do I have to be under any kind of influence?

Mike: No Satanic messages, at this point, and I've learned how to use the sampler better. I think the bottom line is finding beauty in small places. The sequencer is confrontational in that it's repetitive, that it's always there, even with our shifts in volumes and things for guitar and drums. It's just listening to notes and combinations clearly, and not deliberately obscuring things. Two notes or two strikes of a guitar and drum can create sounds that are a lot more interesting and complex than a lot of instrumentation going on at the same time.

Randy: That's one thing about your music, it's very clear. Do you guys ever get drunk and start playing really wild?

Mike: God, no.

Randy: What's the most that you do with your music?

Mike: It's a double sided coin, because people might think there's a lot of limitation by repeating three or four notes, but there's also a lot of freedom, especially if it's looped, because we can play anything we want against it and not have to give a look over to the bass player to make sure he's gonna keep up with it. There are limitations, tempo limitations, but it's fun.

Randy: Have you ever thought changing around some of your songs and rereleasing them?

Phil: I've actually done some tapes like that, plugged a sample into one of our sequences, and it's kind of funny.

Randy: Kind of mocking your own songs.

Phil: That's it.

Randy: I read somewhere that your music was good for watering your plants or something...

Phil: Painting your room...

Mike: Ben is Dead. Or having sex with your girlfriend.

Randy: What do you guys do if you're at home listening to your music?

Mike: I just listen to it and...

Phil: Criticize it.

Mike: Yeah, very critically.

Randy: But you do have a release.

Mike: Originally a demo that we sell at shows, on Enigre Records. Available soon on compact disc at Tower Records, and locally like at Ten Ton.

Randy: Tower's better than Music Plus or the Wherehouse, at least they know a little more about what's in stock.

Phil: It's like that on the East Coast too.

Randy: If someone can't find your stuff in the store, your home address is Supercollider 2505 West 15th Street #803 Los Angeles, California 90057.

Phil: Our tape is also available at Plan 9 in Richmond, Virginia.

Randy: Do you guys have hours and hours of music at home? For some reason I can picture you two releasing five tapes at once.

Phil: We've been playing the same eight songs for two, three years.

Mike: We've ditched a few along the way.

Randy: Are you guys gonna be touring any where soon?

Mike: We'd like to. We definitely want to go to San Francisco and play a few shows, since Enigre is based up there. Maybe New York.

Phil: Virginia.

Randy: Virginia. Back to The Wake, were you both in that band?

Mike: Yeah.

Phil: After they recorded the record I joined the band.

Randy: Whittier's finest. Of your live shows as Supercollider, what cool bands have you played with?

Phil: I think Galaxie 500 was a good one for us.

Mike: We've played with a pretty broad range because people don't always know who to hook us with, and I don't know why, because I don't think we're that far out of the alternative rock game. I think people make things harder than it really is...we played with Ethel Meatplow

at A's...everything from Galaxie 500 to Chris and Cossey...Paper Tulips...so it's really a broad range to get thrown in with. And it works. The alternative scene is basically geared to a broader range than the Sunset Strip.

Randy: I like to see bands that open up people's minds.

Mike: Plus it gives you more room when you go to a show. If you go see a band like Paper Tulips, then it's nice to switch and see Supercollider for forty-five minutes, rather than doing an all industrial show or something like that. It breaks things up.

Randy: It also exposes people to stuff they normally wouldn't hear.

Mike: Right! They might actually surprise themselves.

Randy: I've been at some of your shows, and some people really like you guys. I even heard one guy say trippin', you know, back in the sixties.

Phil: The guy at the Hillside.

Mike: That was tempered with a lot of Jack Daniels, and sixties acid, I think, his point of view.

Randy: But then some people...this isn't rock and roll! Of course it's not rock and roll.

Mike: I think that's good. I want to have that kind of reaction. I remember we played some Bogart's shows, and they draw a broad base of people, and we've played some really good shows there to a lot of people. A good portion of the audience was applauding. Then we've really had some hecklers. Things like that are fun. That's live music, I think it makes the show move along better. One of the best things I ever read was in 1980 John Lydon was interviewed, when P.I.L. was still a year or two old, and he was talking about a Paris show where two thousand people were shocked into silence. That would be the ultimate reaction. They just didn't know what to think. Period.

Randy: I bet at some point you guys will do that.

Mike: I hope you're right.

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Rick: "I actually need that suit as a sort of power suit. It transforms me into not just Rick Simms, but a Didjit. There's the asshole and the anti-asshole, and that green suit makes me the ass."

DIDJITS



ALL PHOTOS BY KRK

With all the originality, power and excitement of any early punk outfit, these three wackos from some cornfield are coming on like there's no tomorrow. After a rave-up performance with all the spunk and style that is missing from most bands these days, Al and Krk caught up with the Didjits outside of Bogarts in Long Beach. Needless to say, all parties concerned were more than happy, so the interview took a lot of twists and turns, but what the hell, we had fun...

(Our talk starts by talking about a gig the Didjits did the night before with Clawhammer in a garage in East Los Angeles...)

Rick: You know I like Clawhammer, I was surprised... But then again when you see 95 thousand bands a year, and especially if they're opening for you, you start going, man, if a band rocks halfway you can't believe these guys are so good. You wouldn't believe the bands we play with on the road. It's nice to be able to stick around in the same room when bands are playing! I like to hear bands, so there are so many times when you just have to run.

Al: Were you guys headlining tonight? Oh, I guess not.

Krk: Did you have a choice to headline?

Rick: I don't give a fuck if we headline!

Al: The only reason I'm bringing that up is if you always headline then you'll always just play with shitty support bands... mostly...

Rick: But, it's kinda ironic because we played with this band in New Brunswick, New Jersey... we had played with all these bands up and down the East Coast and we'd seen band after band try to be clever, and cool, and good... and fail. And then we saw this band in New Brunswick get up on stage, and they were just pathetic, they had the mentality of the Ramones, just a straight 3 chord progression. And you could sit there and say, yeah this is really good, they had the Jewish looking guy with the cordless microphone going around singing in your face "Yeah yeah yeah" and then there's this lady who pisses her pants and she's up on stage going "They call me grandma!". There's this fucking lady with piss all over herself and this Jewish looking used car salesman guy...

Al: What's their name? We have to do an interview...

Krk: They're on the next cover!

Rick: We've been racking our brains to try to find that out! But they were 10 times better than the... "Lemonheads" or whatever other band thinks they're fucking clever.

Doug: They were a blast and they were the one fucking address that we lost, that we regret.

Rick: It was a two story place and the guy went up stairs with his cordless microphone and he got locked out! He was like "Yeah la la, Let me in! Yeah yeah la la! Hey, let me in!" (Laughter)

Al: That must be the nightmare of cordless mic users.

Krk: When I think of the Didjits I think of back stage passes, girls fainting, smoking, doing drugs, loud rock'n'roll. Is that correct, should I think that?

Rick: Well, (taking a long hit off a joint), the Didjits are what you see now brother. There is no pretensions here. If that's the image you get, well it's incorrect, but we would like to convey that image! You've got the Didjits partaking of the weed right now during the interview!

Krk: You guys live the life of the rock'n'roll heroes.

Doug: I'm just a rock'n'roll loser.

Rick: Actually, we've been given this title and now we feel we have to live up to it.

Krk: Is there any specific band that you've followed in their footsteps.

Rick: We've followed in the footsteps of all those shitty bands we've had to put up with. We get down on our

knees and pray "Dear God, please do not let us suck this bad." We've used that as inspiration.

Al: Where do you guys come from?

Rick: Champaign, Illinois. Actually Decatur, Illinois, soy bean capital of the world.

Al: There's this big revival thing happening around here where they did up all these has-beens like TSOL or the Gears, and people go see it. Where are those people when vital bands like the Didjits are here now cranking it out.

Rick: What we think is that nobody knows who the fuck we are. I mean you guys reviewed our last record but you didn't even listen to it.

Krk: I listened to it and to me it sounded like a replica of the last album. Almost track for track, if you



listen

to them together, you placed the same basic type of songs into the same places. I just thought it was a copy of "Hornet Pinata" but not as good.

Rick: First of all there's a lot of people that like us...

Krk: No, I'm not cutting you down...

Rick: What I'm trying to say is we go and we put out a record, and it may be a replica like you think it is but we could never do that if we tried. For the people that like us, what I try to do, and the reason I do what I do is... I make an album and ok, "Fizzjob" which was guitar rock basically and after that you don't want to get too far off the beaten path, but you start making stupid shit. So what I want to do is stick to my guns, stay on the same path but vary it each time.

Ian: Would you have slagged it if it was completely different?

Krk: I didn't slag it, I said it was as good an album as "Hornet Pinata".

Rick: But you said you didn't listen to it enough, and when you say that in print...

Al: Oh ok, we're sorry!

Rick: No, I don't give a fuck, I mean...

Krk: I don't think that is going to hurt you one way or another.

Rick: Well, maybe we just look at Flipside as an opinion we respect and they're gonna have an opinion on it on way or another. Either they'll shit on it or say it's great.

Krk: But I gave the other three albums great reviews!

Rick: That review just seemed like you didn't listen to it enough - so... listen to it enough!

Krk: I'll review it again, just because the cover is so good! I noticed that last night you wore your Captain Sensible vest.

Rick: Now see, I don't know anything about Captain Sensible. I don't know shit about the Damned. I was a fucking punk rock illiterate. I was living in the middle of fucking nowhere. I had no access to the new Damned album. Not unless I made a trip up to Champaign, but I was too fucking broke or lazy...

Doug: Where we started was a town of 4000 people in central Illinois, in a barn...

Rick: Sullivan, Illinois is where we actually started the band. My mom lived like 10 miles out of town in the woods. We had a couple of barns and we took the chicken shed as our own. The only thing we had ever heard as far as underground music was like the Clash, the Sex Pistols and the Ramones - and we started the band. Then again we were always big Kiss fans... the ethic of "the big show" has always been important. I think you have to have good music, and a show.

Ian: Is that where the lime green tuxedo jacket comes in?

Rick: I actually need that as a sort of power suit. It transforms me into not just Rick Simms, but a Didjit. There's the asshole and the anti-asshole, and that green suit makes me the ass.

Ian: What was the origin of the green suit?

Rick: I don't know. I needed a new suit and I just picked out that one.

Krk: For a minute there you scared reminded me of Bill Bartell!

Rick: Oh, I don't know him. What was really embarrassing to me was when that British guy from MTV said "A lot like the Damned", and I had never heard the Damned before. Then we kept getting compared to the Dickies - and I had never heard of the Dickies!

Al: I was thinking more like 999!

Rick: We heard 999 a long time before we heard the Damned.

Krk: Or the Toy Dolls...

Rick: Tim Yohannon said we sound like the Toy Dolls.

Doug: I can think of anyone that we sound like or who have heavily influenced our music, I mean it's a collage. Kiss, AC/DC with Bonn Scott are our heroes, the Mentors, Little Richard, Jerry Lee Lewis...

Rick: Everything like Jerry Lee, Little Richard, like rock and roll is like a pale imitation to that because that was it in the 50's. When they put on a show... they were show men! Don't you think, like now, it's watering out to where one of these days it's gonna be dead?

Krk: Part of it was that those acts got too big, they were on these huge platforms and they were untouchable. They were untouchable by the public and that's the reason why there are bands in t-shirts in small clubs... I don't want to go see a band if I'm 50 feet away! Fuck that. I saw AC/DC and I was bored, as much as I like them.

Rick: I'd like to go see them but I'm not going to pay \$25!

Krk: You like the "big" aspect of it, but you're not so willing to partake in it...

Rick: AC/DC were like a huge influence too. AC/DC and Cheap Trick were like, to me, punk rock at that time.

Krk: But what good rock bands are out now? Are you gonna go listen to Bon Jovi?!

Rick: You know... I think Guns & Roses had a chance but they fucked it up...

Doug: The only good metal band that has a shot in hell is Alice In Chains, but they only have 3 good songs!

Ian: But you guys were on MTV for 35 seconds!

Doug: We were on twice for 35 seconds!

Rick: Well, hey, we deserve it! The "Captain Ahab" thing, they said they couldn't play it because it has drug references - and what do they do? They play it! They played 30 seconds of it and showed the album and talked about it - and they played the reference! I said "How did you get me so stoned?" And they played it - they had their foot in their mouth. The would play the entire video, and they said they liked the video, because of that line. And they play that line?! They called it an "underground outtake".

Doug: We have to do the careful thing - we can't do the drug references now for videos, but then again this song has the word "fuck" in it, this one has "shit" in it. Oh, but this one "degrades women" and this one "puts down a homo"... it goes on and on. You have to be so fucking politically correct to get anything on MTV that you may as well shoot yourself in the head!

Ian: The same for radio play!

Krk: What does Touch & Go say about that?

Rick: They say do whatever you want. Then again, they've payed for us to do these videos, they knew it wouldn't get played.

Al: Didn't your bass player also have some problem with drugs and the law?

Rick: Well, he's in trouble all the time! He's cleaned up somewhat. He drinks now... and that's alright. As far as that goes, he's had a run in with the law in a few towns. In Champaign it's a college town, they're more easy going there, they overlook him. Doug is just a big pussy whip, that's all it comes down to. He's the nicest guy in the world.

Krk: What do you do for past times? Go cow tipping or dung looking for mushrooms?

Rick: Well, I don't know, what do you do out here besides wax your boards? (Doug shows the back of his shirt)...

Krk: Oh, dart league!

Doug: I'm in a dart league when I'm home and I kick ass. Number two player on our league last year. I'm totally unpracticed now that we finally got our ass on the road and made the commitment. Every time you put three darts in the bullseye it's called a hat trick and you get a free beer. So I practice at that bullseye - and I can drink for free some nights!

Rick: I like how he says "some nights!"

Krk: What's your past time?

Rick: Drinking and fucking. I do a lot of that. That's about it. I used to have a job, I was in a union and all that, I'd work 12 hours a week.

Krk: What that song on the first album about California?

Rick: "California Surf Queen."

Krk: Now see, there you are, have you ever even been to California at that time?

Rick: No. See, that's the fucking point of the song! Isn't that the stupidest song in the world? Everybody in the midwest would go "Oh, I kinda understand that song." But you people out here go "Hmmm, what the fuck is that guys problem!"

Krk: Here's another thing. After four albums, what do

you have envisioned for the next album?

Rick: Try to get crazier. We figure we can do it. We're gonna have to take advantage of the studio a little more. Krk: I don't think I could think of one band that has managed to maintain a specific level of consistency on four albums. I surprised you haven't strayed too far or say "Oh we got bored of playing that."

Rick: Bands that don't fucking rock no more say that! Should we like grow mellow with age.

Al: Or add another guitar player?

Rick: No. Naw...

Al: Is there the next step after the green suit?

Rick: No there's not a next step. I could have put on my fur tonight, it's just a decision before the set. The glasses have to stay though. I have to wear the glasses... tell us the deep dark secret of Flipside, what's the driving force?

Al: Because bands need to have their pictures printed...

Rick: Damn right! We're getting cover, right?

Al: You're getting cover-age.

Rick: Oh, Coffin Break got the cover!

Al: Hey, we never know...

Krk: Are you friends with Coffin Break?

Doug: Well, we took them for a shit load of money in a poker game!

Krk: What other bands have you dipped into their t-shirt fund?

Rick: Actually I think we ended up on the bottom side playing poker with Pegboy. We just did an east coast tour with them - man they are fantastic!

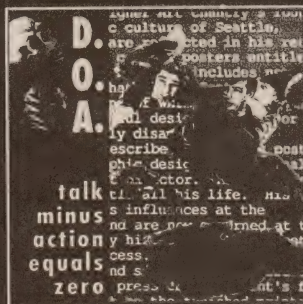
Doug: John Haggerty is just a fucking card shark! And he just just fucking kiss my ass! (Laughter!)

Krk: Cards and darts. Cards, darts and beer and fucking and getting high.

Rick: I can live with that.



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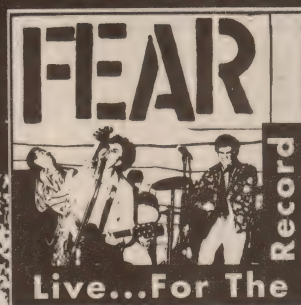
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In a never-ending attempt to expand my own musical awareness, I try to search out new and unique forms of music. But sometimes I find a band, playing something considered by many to be "old and traditional," to be fresh and exhilarating to my senses. The INSECT SURFERS play an almost traditional, yet quite experimental form of mostly instrumental surf music. I was taken aback at the sheer beauty of the melodic, interwoven, but forceful sounds that they play live-- I knew that I just HAD to interview these guys!! So, without further rambling into the void of nothingness, let's get on with it!

Thom: First off, how about an introduction--say what you do and all that shit...

Steve: Steve Bidrowski, lead drums.

Dave: My name is Dave and I play guitar and Dano Sullivan plays guitar and saxophone, and Dan plays bass.

Thom: Ok, right off the bat I would like to get a little band history--when did you form, and HOW did you form, WHO started it all, and how did the members get together?

Dave: Well, I actually started the band in the summer of '79, in [Washington] DC. I used to live there and we put out a couple of albums and we toured around a lot and we lasted until about 1984. I moved out here in April of '85 and within about seven months I found Dano, though KXLU "Surf Wave"--I just went on the radio and asked if people wanted to start up a band again. I played an old tape and Dano called me, so I just started up the band again. We have been playing around, I guess, for almost five years now as Insect Surfers, and we just put out--we FINALLY, after years and years put out an album called "Reverb Sun" and it is on Skyclad Records. Steve didn't quite make it on that one, but he is in all of our next stuff.

Thom: So you are new to the band, Steve?

Steve: Pretty much new, but after my last DROOGS tour, I toured Europe with that group and then decided to join the Insect Surfers. Prior to that I came to LA. I am originally from Nebraska, joined the UNKNOWNNS, that was like surf music with vocals, HOLLYWOOD HILL BILLIES, then the DENVER MEXICANS, but this is the kind of music that I like the most. I LIKE instrumental music, you know. It's real fun to play, because you get to PERFORM, you know, on your instrument. It's a gas.

Thom: What gave you the idea to form a surf band in such an urban environment [DC]?

Dave: Well, because I have always liked the sound, because surf music has kind of, almost--a lot of the surf music--well first of all, when we are talking about surf music we are talking about instrumental music, and most people think of BEACH BOYS or JAN AND DEAN, but really they just represent the local part. It was originally started in 1960 or so by DICK DALE and he

used instrumental surf music to describe the feelings that he would get while he surfed. So he got the real fast high-end run and the real deep bass strings...he would use bass strings on his guitar, which some surf guitarists nowadays, like me--use really heavy strings, and it makes the splashy reverb come out more. I have always liked the--it has kind of a ritualistic tone when you are doing surf music because you know that the chords are just gonna come in, and then the verse and then the melody, but you get to change it around a little each time.

Steve: The really beautiful thing about it is that it is totally American made. It's just like--

Dave: Like a hot rod!

Steve: It is like the Corvette. It's an American legend. It is made in the U.S.A. map. We had an interview, I forget what magazine it was, and the girl who, she kind of summarized our show, and she said but--"I just can't see where this would be of commercial value," and I was like, "Hey darlin', we do it because this is what we LIKE!"

Thom: For OTHER reasons.

Steve: Yeah. The whole "rock" thing. The whole hierarchy of corporate rock--we participate in our own way, and we have so much fun doing it, you know? But local shows. That is where it's at. And you gotta be able to do that. I mean I don't mind playing on records, of course, but I don't feel that you have to participate in a "fashion" where it is like, when some-

RAMONES and the B-52's, BLONDIE and the CRAMPS, they all used surf stylings, and it kind of all came back in the early eighties. And it is really picking up steam now.

Thom: So, where are you hoping that this "wave" is going to take you? No pun!

[laughter...]

Steve: I just would like to make some memorable music. Ten years from now, if it is captured on record and you could listen to it and go, "Wow, that's cool." If THAT is all it is, something that is good, that--like the more we play as a band, well, the older I get, the more musical I get, like I mentioned earlier that, being a drummer, my main influence right now is CHET ATKINS. Hey, it's true. Ask any of my friends. I listen to Chet Atkins and I try to...

Dave: Because country music is more rock-n-roll than like listening to KLOS, you know?

Steve: Chet Atkins, he has a lot of cool records, I deal with a record collector in Burbank, and even if there is not drum parts I would try to compose drum parts. I play real soft, and somehow it just comes out. Instead of getting loud, I play lesser volume but get more musical, you know? I mean, I like to play loud too, but--

Dave: Steve, one cool thing about him is that he uses these vintage sets, like these 1965 kits that are smaller but like he says, you have to know how to play them, you know, and you have to use subtleties.

Steve: Every kit I use on stage, it looks just like the catalog, like it was--I got a 1967 Ludwig kit, 68 Sonar kit, I pride myself in that. It's cool. Not too many drums, a little less, sometimes it is MORE musical.

Dave: I think that that is our one concession to being really "purists" is the drums.

Thom: So, have you guys ever played while on any form of chemical substance? Have you ever played while tripping?

Dave: Ha ha. I did once, and I came to the quick realization that it is an audience drug and not a performer's drug because I kept wondering what ex-

pression I should have on my face while I played.

Thom: Yeah, you get TOO into it and--I can imagine...

Steve: As far as me, hey, I'm no angel. Meet me in the back room, you know?

[laughter...]

Dave: Maybe that stuff AFTER we play, but no, you know, during.

Thom: I can only IMAGINE you guys on cocaine or something...

Dave: I tried that once when I played and I got too



INSECT SURFERS

INTERVIEWED AT CLUB LINGERIE IN AUGUST, 1991
BY THOM.. TRANSCRIBED BY THOM.. PHOTOS BY BOB.

speeded up, you know. It was a bummer.

Thom: So, what was the coolest gig you have ever played? Describe it.

Steve: The coolest gig I ever played with this band was at a place called, was it the PURE VIEW CAFE in Malibu?

Dave: Yeah...

Steve: We were there, played a set, there was girls in bikinis, there was food, and all of a sudden it was our break time, and there was the beach. Went out, bodysurfed, then "Oh, Steve, it is time for another set." Get out of the ocean, play another set, it was the coolest gig I have ever had.

Dave: Some outdoor gigs are like some of our favorites.

Thom: Well, you are a SURF band! So, what prompted your move to LA?

Dave: I lived in DC most of my life, I was born in New York City. I dunno, it seemed like it was a healthy music scene in Los Angeles and it was kind of an experiment. We played out here once and it seemed like a nice place, so we moved out here. And I really like it except, the only-- because you got mountains and the ocean and a lot of music and stuff. The only thing that I don't like about it is sometimes the air genuinely sucks, you know.

Thom: Yeah.

Steve: But there is a lot of opportunities to play and to meet others that play also. It's cool. Basically that is why I came here because you can meet a lot of people and fit into where you want to be. It is just a matter of just doing it. I've had good luck here.

Dave: Yeah you get to meet people like Steve. I mean, I used to have some Unknowns records that he was on. Now we play in the same band. It's a beautiful thing.

Thom: So what projects are you working on? What do you have coming up?

Dave: Well, we have done a couple of animated videos and we would like to do more of those.

Thom: Were they drawings? Claymation? Computer-generated?

Dave: Our guitarist did one on a Macintosh. Sort of homemade computer animation.

Thom: That's cool!

Dave: And we did one at an animation studio in North Hollywood, some promoters we were work-

ing with were trying to get stuff started, like some saturday morning TV show. I don't know if that is gonna work out at this point though, but we got some good animation out of it.

Thom: Well, I think that they are looking for a show to replace "Pee Wee's Playhouse..."

Dave: FREE PEE WEE!

Thom: Pee Wee freed his OWN pee wee...

[laughter...]

Dave: We've got some songs in the can with Steve that hopefully will come out sooner or later.

Thom: So, you guys are shopping around right now, just trying to get a feel for what you want to do?

Steve: Basically I am working on a couple of things, like, I have some european contacts, the last group I was in, the Denver Mexicans, we did a record with NEW ROSE and STILL SANE, so the beauty in that is that it is usually a one-record deal, you know, you make a little bit of dough and you get a chance to get on good vinyl. We might do a compilation with DELPHI records.

Dave: An old surf label is starting up again so they are looking for surf bands to put out a new surf compilation.

Steve: We were talking with CARMEN HILLIBREW from RIOT ACT and she likes us a lot.

Dave: She is a big supporter.

Steve: Somehow she is affiliated with DELPHI so that's what we are doing, trying to get something out on vinyl. But it's gotta be OUR way, you know?

Thom: Kind of hang out, do what you do, and it just happens?

Steve: Exactly.

Thom: But when you are good that is what happens, because LA is starving for good bands...

Dave: But you have to want to make it happen, you know, you don't want to be a total slum-ox about it. But the "Reverb Sun" album just came out, and we are gonna send it around to some college radio stations soon. So, hopefully--once you have some vinyl out, you sort of "exist," in the public, so we will be able to play out of town a lot more. Because we like to play out of town; we haven't done too much of that yet. I mean, we did eight years ago but that was a different time. So, we're ready.

Thom: Steve, how did you start playing drums?

What got you into that?

Steve: Well, when I was a kid I used to watch MICKEY MOUSE. I swear there was a scene on there where there was like some kid playing the drums, or there was a drum track and it really influenced me. When the kid across the street got a snare drum, it just started like that. It just seemed so exciting, you know? The first song I ever learned how to play was "Magic Carpet Ride" by STEPPENWOLF. That was the first song that I could play all by myself.

Thom: All the way through? Even the bridge?

Steve: All the way through, man. Yeah, I practiced hard on that one. That was an early influence of mine. That's how it all started for me. I have to say Mickey Mouse. Thank you Disneyland!

Thom: Although you are unique, there are other bands that have been similar. But not quite. Like AGENT ORANGE... how do you feel that you compare to them? Or do you have them as an influence? And what ARE your direct influences?

Dave: Personally, I try to combine some of the old surf styling and people like Dick Dale with surf music that has psychedelic overtones. Like Agent Orange are more amped up.

Thom: Much more... punk.

Dave: Yeah, I mean, they're great, and there is a lot of surf-- there is the HALIBUTS from the South Bay and they are real purists, like they all play with vintage equipment and they look at Dano, who plays a flying-v and they go, they tease us, they go "Hey, man, that guitar has too many angles on it!" And they are really a good band. There are a lot of different directions that you can take with this.

Thom: And instrumentals are what YOU like...

Dave: Yeah, we can express ourselves best that way. We have a few vocals, like when we do evenings when we play three sets in one night we will be more vocal, but it is mostly instrumental. I mean, LOVE TRACTOR, from Athens, they started out doing all instrumentals and then they started to do more vocals, but with us it is more the other way around. We have kind of phased out more of our vocals.

Thom: Is there, perhaps, a jazz influence in there somewhere?

Dave: I think that Steve, sometimes he has tinges of jazz. Dano, our guitarist and saxophone player has some jazz influences. He is kind of a musical prodigy. He can play any instrument. He is our "Brian Jones."

Steve: If it is musically interesting, then it is an influence. I think the instruments speak for themselves.

Dave: And since it is instrumental music, it is kind of a challenge to try to express a vocal WITH the instrument.

Thom: Because in a lot of cases, and definitely in your case, the instruments ARE the vocals?

Dave: Yeah, exactly.


Steve: I would agree with that.

Dave: Not to say that we are virtuosos or anything like that...

Thom: I really think that holds true, though. Ok, let's close. Is there anything else that you want to add or is there anything you want to say to the readers of Flipside?

Steve: I would just like to say thanks a lot for giving us your time and I hope that some of your readers come out and see us play. We'll "get it on!"





SMASHING PUMPKINS

Imagine Jimi Hendrix time-warped into the 1990's and involved in mysticism, spiritualism and other forms of "isms" but completely unpretentious and naturally gifted (as Hendrix was himself), yet performing weird-ass un-commercial music that has found an audience beyond the N-O-R-M-A-L "alternative" music listeners. Music as refreshing as drinking an ice-cold beer on a 120 degree dog day afternoon. The band Smashing Pumpkins are who I am talking about. A band who, by this time, everyone has heard and will definitely be hearing about in the near future....

This interview took place on August 14, 1991 in the "backstage" area of English Acid, possibly the most trendy Bam Magazine hang-out place in Hollywood....thanks to Janet Billig of Caroline for allowing this interview to take place...

All photos by Michele Taylor

D'ARCY: It's been "hot" in every place that we've been except here (Los Angeles).

CAKE: Yeah, it hasn't really been that hot of a summer in L.A. (little did I know about September/October...)

D'ARCY: In Phoenix they were having record high heat...it was unbelievable. I don't know how people can live like that...it's disgusting...it's really sick...

BILLY: I didn't really want to do this interview...but they made me...

JIMMY: I hate interviews!!

BILLY: Nah, I'm just kidding!

CAKE: (shows Billy and James a record) This is your first single.

JIMMY: Wow! That's a relic, man.

CAKE: This guy (Dana from Bluebird Music) who runs a store in Washington told me "This band's really awesome. Pick it up." So, I bought it at Rhino Records in Westwood.

BILLY: Yeh.

CAKE: Then the Subpop 7-inch came out...

JIMMY: Ouch! Double whammy!

CAKE: I noticed that the A-side of the first single, "I Am One" is the same version as the album version.

BILLY: No.

JIMMY: NOOOOOO.

CAKE: Oh, I thought it was. You did a good job in re-recording it then.

JIMMY: No, you just did a poor job in listening to it! Ha! Ha!

It's about twenty beats faster.

BILLY: The album version is way faster.

CAKE: Sorry, I got stoned before I heard it.

JIMMY: Gee, that's slow. HA! HA!

CAKE: So, how long has Smashing Pumpkins been around as a band?

JIMMY: It's going to be three years...

BILLY: It was three years.

JIMMY: It's already been three years? Three years in July.

CAKE: ...and you guys formed in Chicago?

BILLY: Uh, huh.

CAKE: So, "I am one" was your first recorded work?

BILLY: Actually, we recorded something for a compilation, but we don't talk about that...it's hidden away in a vault...

JIMMY: Oh, yeah. I forgot about that thing. You'll never find it. OOOOO. (Hey, guys, I will find it, so watch out!-CAKE)

BILLY: See, we had recorded about an album's worth of songs on that label (Limited Potential), but the owner said "I don't have any fuckin' money" so we said "We'll finance the single" and that's how it was released.

CAKE: You also released a twelve-inch B-side called... "Spidercandy"?

JIMMY: (Howls of laughter; claps)

BILLY: "HoneySpider"...you're close.

JIMMY: I like that.

BILLY: Yeh, we're going to have to use that one!

CAKE: Sorry, I got confused with the band SpiderBaby. "HoneySpider" is a great song as well.

BILLY: Thank you. That was recorded at the same time as the first seven inch.

CAKE: You also recorded for a 1970's covers album put out on Pravda called "20 Explosive Dynamic Super Smash Hit Explosions" (which is a parody of those cheesy K-tel albums of the 1970's.) What was the song?

BILLY: "Jackie Blue"

JIMMY: Blue Jackie.

CAKE: A classic '70's tune, may I say? (done originally by the infamous Ozark Mountain Daredevils) Do you have a lot of influences? In fact, when people ask what do you sound like I say "Jane's Addiction, don't get mad, Guns 'n' Roses, Lush and Ride" all rolled up into one.

doesn't matter.

JIMMY: It's a scary thing when things happen like that.

CAKE: How's the tour going?

BILLY: It's been a little rollercoaster ride!

JIMMY: Rock 'em, sock 'em experience.

BILLY: Being the manic-depressive schizophrenic that I am, every show has taken on its own monsters.

CAKE: Is this your first tour?

BILLY: Noooo. This is our first full tour. This is our first time on the West Coast.

CAKE: How did you get Butch Vig to produce your record?

BILLY: Just called him.

CAKE: He did a really good job on Tad's "Eight Way Santa" album.

BILLY: Our Sub Pop single was recorded before that. He's an applicable guy trying to get better at what he does. It was done after he produced the Fluid's "Glue" album. He's not in it for the money and only works with bands that he wants to work with. Someone had sent him a demo, so he was familiar with us and liked what we were doing.

CAKE: Any

bands that you're looking forward to play with...Sonic Youth?

JIMMY: Sonic Youth I'm looking forward to playing with...

BILLY: Yeh, but I don't look at it that way...it's nice and flattering...but I don't equate it with anything. There also seems to be a lack of good new bands lately as well.

CAKE: You guys would rather remain an independent band?

BILLY: Independent in terms of operation. I thought we could make a really good record on our own since no label would be willing to do that for a new band. But, now we're in the position to do whatever the fuck we want. It's better than being a new band on a major label that no one's heard and no one gives a fuck...as Ted overwhelms our conversation (Ted Nugent tape is playing LOUDLY in the background).

CAKE: Is this (to Billy) your first band?

BILLY: My second. The first was a band called The Marked.

CAKE: Did you release anything?

BILLY: Just demos.

CAKE: Jimmy?

JIMMY: First band.

CAKE: Really?

JIMMY: Yeah.

CAKE: How old are y' all?

JIMMY: I'm nineteen.

BILLY: I'm twenty-four and James and D'Arcy are each twenty-three.

CAKE: Wow, a young band.



BILLY: Babes in Rockland.

CAKE: Anything that you would like to say to your fans?

BILLY: I poured myself out on this record so that's the best statement that I could make. It's better than hearing my mumbo-jumbo words.

CAKE: Since the first single was self-financed, how much did it cost to manufacture?

BILLY: Manufacturing end of it...\$1500 to two grand. You have to remember recording costs. About \$2500 all together...but you can make that back...we did.

CAKE: Real nice sleeve.

BILLY: Well, the woman who did it is a fuckin' bitch.

CAKE: Any plans to tour in Europe or Japan?

BILLY: Yeah. I don't know about Japan. The album is going to actually be released in Japan...it's gonna be bigger than the "Trick"!

CAKE: When's Europe?

BILLY: We're not going until October. We're going to do some showcase shows there, though at the end of August in Rotterdam with Sonic Youth and in England, then go home for two weeks and then tour the U.S. for four weeks.

CAKE: You'll come back to L.A.?

BILLY: I'd rather not.

CAKE: You don't like Los Angeles?

BILLY: Well, we're in the position of being too over-hyped. You can't live up to

hype. You cannot deny a market but, at some point, you can't live up to that and I don't know, in my mind I'd rather play a show...I mean we'd purposely made it so that there wouldn't be a monster guest list tonight so that a lot of people who wanted to see us could get in...and if the album continues to sell well, then we'll probably come back and play L.A., but if it starts to tail off here in a month, which probably will happen, then I don't see the necessity of coming back to L.A. It's like beating a dead horse. I mean, I don't know how much more another show could do when maybe another show in another city would be more beneficial plus you raise the possibility of backlash. I mean, then...let's say tonight it goes well...let's say they say "The band is good" then the hype is hype, but what if we come back without new songs or someone sees you play a bad show...then they'll say "They're falling on their faces." You know, it's like damage control.

CAKE: You say that people expect certain things from you. Do you mean the Press?

BILLY: Well, it's anything that comes very quickly. No matter if we can get praised to high heaven. There's not that much belief in the band. We haven't put out more than one record and we haven't proven ourselves over a long period of time. So we could be the bestest, greatest band mankind's ever seen for one week, but we haven't proven that we can extend beyond that and so peoples' beliefs can be swayed very easily because it's not built on a solid foundation and I understand it. I'd like to play a show in L.A., but three months from now will it be? We're not in the mind that we have to come back to L.A.

CAKE: I understand where you're coming from. "If you wish for the stars, you could fall flat on your face."

BILLY: We're very much in the mind that we want to go on for a long time. Now, we could take this horse that we're riding on and fuckin' play it to the hilt and swarm in on everyone's attention, but that's not where our heads are at! We just want to do what's right and set a

proper foundation. We don't want to make "Gish II" or "Gish III". We want to make different records and move on, not pander to others and have some self respect or suck anybody's dick 'cause you know you should. That's the mentality we have. We want to be a band for a long time whether we last as a band - that's a completely different thing, but our intention is in making great records not "basking in the glow" and coming back to L.A. We didn't play Austin or Athens, two definite markets, but we definitely will next time.



CAKE: Can I make a suggestion?

BILLY: Santa Fe, New Mexico. Nobody plays there. There are great bands like 27 Devils Joking and the kids are starving for good music. It sucks having to drive hundreds of miles to see someone.

BILLY: See, I would never know that...beats going to

SMASHING PUMPKINS DISCOGRAPHY

"I AM ONE"/"NOT WORTH ASKING" (Limited Potential Records; 7-inch); released in 1990 (way out of print)

"TRISTESSA"/"LA DOLLY VITA" (Sub Pop; 7" on pink-ivory-colored vinyl); released in 1990 (out of print)

"TRISTESSA"/"LA DOLLY VITA"/"HONEYSPIDER" (Sub Pop Import 12"); released in 1990.

"GISH" (Caroline Records lp,cs,cd); released in 1991.

"SIVA"/"WINDOWPAINE" (? 12-inch Import); released in 1991.

"LULL" (Caroline Records cs,cd single); released in 1991.

"JACKIE BLUE" (from "20 EXPLOSIVE DYNAMIC SUPER SMASH HIT EXPLOSIONS" compilation on Pravda Records, lp,cs,cd); released in 1991.

(Side note: If anyone has any information on the above-mentioned compilation that Smashing Pumpkins first appeared on, live stuff, or demos, then please contact CAKE at the Flipside address. Thanks, dudes.)

fuckin' Canada...that's all I know. There's no push...no promotion...nothing. They're fucked!

CAKE: Who's drivin'?

BILLY: (points to Jimmy) Driver 8, here.

CAKE: How many miles have you driven on this tour?

JIMMY: I've logged 11,000 miles.

CAKE: How many more would you like to log?

JIMMY: 11,000 miles. Ha!

CAKE: Any new stuff?

BILLY: Yeah, a CD single.

CAKE: Cool.

BILLY: Rhinoceros with three unreleased songs: "Blue", "Slunk", a tribute to Matt Sweeney's band Skunk and "Bye June" recorded from the demo on acoustic guitar.

CAKE: What was your stuff recorded on?

BILLY: Sixteen track

CAKE: ...and the album on twenty-four?

BILLY: You betcha, man!

CAKE: Has to be, right?

BILLY: That's right, goddamnit!

CAKE: Why isn't the album on colored vinyl?

JIMMY: 'Cause it sounds like Shit!

BILLY: We don't give a fuck about colored vinyl. We hate collector scum. Fuck 'em all.

CAKE: Sorry.

BILLY: That's my indie-rock-smashing for today.

CAKE: Are there any bands on Caroline that you've met on the road?

BILLY: Hole. I know the Courtney. We played two shows together. I think they're amazing...really fuckin' good. We heard the new Monster Magnet record which fuckin' rules.

CAKE: Yeah, they do a great Grand Funk Railroad cover on it!

BILLY: You know, being specific and independent makes you stronger and that's true. The very process of learning how to run yourself, deal with your own problems, all those other things and not become little prissy rock stars is important. It's an important process in the growth of a band and I think that we appreciate our music more because of it. I made the record that I wanted to make.

CAKE: Who influenced your style of singing and guitar playing?

BILLY: Vocally...no one 'cause I can't and 'cause I tried which is cool 'cause I've got my own style; guitar-wise, my influence is definitely Jimi Hendrix...there's no two-ways around it. I'm into sound like Jimi was.

CAKE: Jimmy?

JIMMY: I'd say all the big band drummers - Gene Krupa, Louie Belson and Buddy Rich. Nobody modern. I'm so far into my own style that I can't play like anybody else.

CAKE: How many years have you been drumming for?

JIMMY: Eighteen or nineteen years...even though I'm only nineteen!

CAKE: How about James and D'Arcy?

BILLY: James is just outside influenced. He picked up the guitar and started playing. He's kinda like Johnny Marr...I think I've influenced him in some ways.

JIMMY: You'd have to ask D'Arcy. She approaches it from a straight musical way...like the music we play.

CAKE: Any final words?

BILLY: Buy the fuckin' record...and disgrace.

JIMMY: Just rat-tat-tat and boom-boom-boom.

Billy Corgan: guitar and vocals

James Iha: guitar, vocals

D'arcy: Bass, and some vocals

Jimmy Chamberlin: drums

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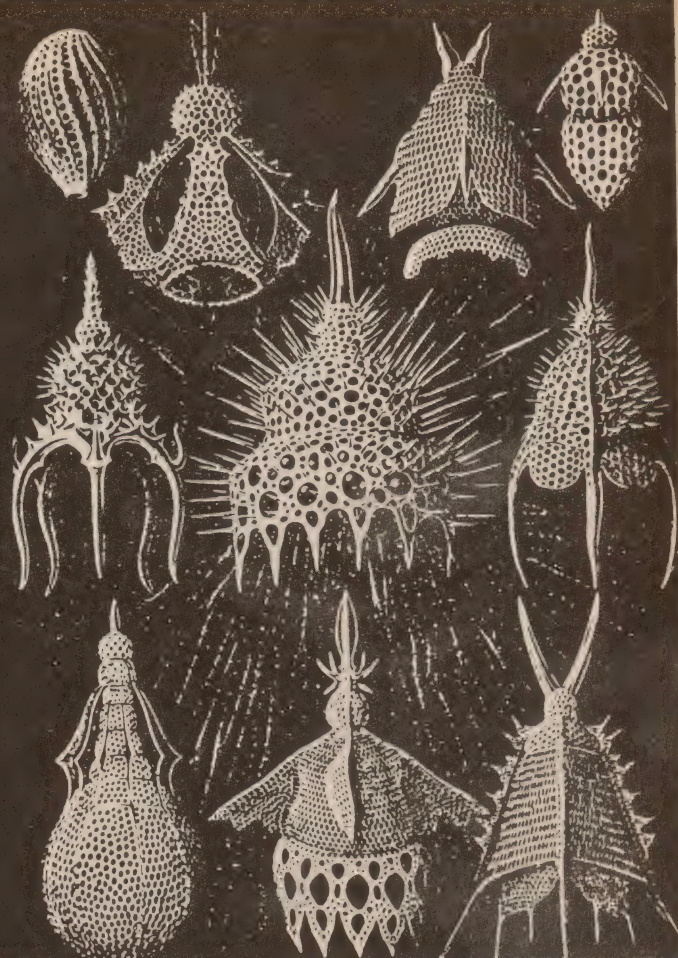
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SICK OF IT ALL



New York Hardcore An interview with Lou the singer for Sick Of It All by Big Frank

Transcription by Thom,
This photo Krk,
those photos by Al



Frank: Ok, now we're recording... so are you gonna answer all of the questions?

Lou: Um... yeah...

Frank: Ok, Sick Of It All seem to be the one band that is TRULY hardcore and yet is being pushed by a major indie. Why do you think that is? And do you like your position?

Lou: I guess they are just trying to push us to see if it will TAKE with other audiences. I guess they think that we have a large appeal. I think that they are definitely going to be trying to do that with AGNOSTIC FRONT again, because they just finished their new record.

Frank: Do you like the position that you're in?

Lou: Sometimes. I mean, like this summer... if we had done a hardcore tour with just like, us and some hardcore bands we would have financially been a lot better off but this way we get to play to a lot of different people and... it's alright.

Frank: So, the next tour will probably be another hardcore tour?

Lou: Yeah, we definitely, definitely want to go out on our own.

Frank: Like a headline club tour?

Lou: Yeah. Small, small clubs. Just to play to—'cause a lot of kids are coming out to metal shows that we open up for and they are paying, like 15 to 18 dollars just to see US and it kind of gets to us, and we feel really shitty about it.

Frank: Yeah... so you want to talk about the origins of the band since no one has read about you in Flipside before?

Lou: Well, we started out at the end of '85—beginning of '86, it was me and my brother PETE. We had a different bass player and drummer back then... way back then... they played one show and then they left and then we got RICH and ARMAND in the band and that was pretty much the line up until 1990. And THEN, this is where things get confusing because then Rich and Armand left after we did the D.R.I. tour, and we got this kid, EDDIE, from LEEWAY and this kid, ERIC from WAR ZONE to drum, and they stayed. We did an EP with them. We did a small Northeast Agnostic Front tour and then Eddie left because he saw that we were not like "Rock-n-Roll," we weren't pulling in tons of money and, you know... he just wanted a rock-n-roll band. That's what he had in mind, so now he is in the CYCLE SLUTS FROM HELL.

Frank: He is??

Lou: Yeah...

Frank: Oh, lucky HIM.

Lou: And now we got Rich back. It was good timing because Rich was calling us up saying, "Uh, do you think Eddie's gonna last?" and we were "Well, we don't know..."

Frank: Yeah...

Lou: He missed it a lot. He missed the playing and the touring.

Frank: The girlfriend thing got old, huh?

Lou: Well, he is still going out with her, but...

Frank: He seems to have a better grasp of what's goin' on.

Lou: He also knows that we have a chance of making a living at this.

Frank: Ok, well, maybe that ties into the next question. Where do you see you guys in five years? Do you think you'll still be doing it?

Lou: I would LIKE to be doing it still. I would like to be like BAD RELIGION or BAD BRAINS, something like that. Or even Agnostic Front. They've lasted years, but I don't know. It's hard to say. We just take it like one day at a time, you know?

Frank: Yeah yeah, that's-

Lou: With the next record, we are planning on going to Europe or something.

Frank: Oh, that's good... on your own or with somebody?

Lou: We are going on our own.

We have talked to several tour-ists and they've said that they want to do a similar tour like this over in Europe and NA-PALM DEATH is doing a tour like this over in Europe and all of 'em said that they would want us to open up for all of these like, death metal groups like OBITUARY or whatever. So we were like, "Fuck that," you know? I told them, the first tour we want to do in Europe is

like out first few tours of the United States [were], on our own. Just playing with other hardcore bands.

Frank: What do you want to do next or, I guess we kind of covered that, ultimately accomplish, maybe?

Lou: What we are doing next is we are going back to New York and we are gonna record the album in October...

Frank: All of the songs are written?

Lou: We have more than half [of them] written.

Frank: That's good.

Lou: We have a lot of ideas still. We are trying to work on the road but it is just, I dunno, we just can't, we just couldn't get into it on the road. We would do better when we were just sittin' at home. But what would we like to ultimately accomplish? I think that everybody in the band has different ideas of where we want to go. As far as me and Pete are concerned, right now what we want to do is just put out—we figure that we will stay together as long as we believe in everything that we write about and as long as we write material that we feel is good. If we start writing really lame shit, then I am definitely going to leave the band because I would definitely want to, you know—

Frank: It would be kind of hard to do being that your brother is the guitar player...

Lou: Well you see, the thing is that we don't want to ruin our name like a lot of bands that we've liked when we were younger would put out a great album, and then the next album would be shit and they would just keep working it to death, you know? It's like, give it up...

Frank: Do you think the days—it seemed for awhile, like about a year ago, all of these hardcore bands that had sort of a reputation were trying to get large advances, you know, and like say the CRO-MAGS, LEEWAY, you know, MURPHY'S LAW's first two

albums... do you think that hardcore bands getting large advances are a thing of the past or do you think it's gonna, like, get bigger?

Lou: As far as the newer bands are concerned I know that they all want to make good money...

Frank: Right.

Lou: Like, "Oh, you got this much, this amount..." and when we got our first advance it was \$10,000 and we thought, "Oh my god! That's HUGE!" These cheesy rock-n-roll bands in the neighbourhood are telling me that they got, like \$100,000 advances, you know? And their album is going NOWHERE. They don't even sell 20,000... and we've sold close to 60,000. And I find it ridiculous! It's good, I think, if you have one album out you should just take—I am not saying to settle for a shit number but,

you know, but get a good number JUST so that you could put out a first product of good quality. Because you could put out a great album for under \$10,000 like we did, and I think, like with our next advance; what we have done so far is we have already took part of it to pay our rent and stuff because we were working AND we STILL couldn't make ends meet. We got the advance and they paid for our rent while we were on tour. It was cool.

Frank: That's good. Let's see... if Sick Of It All could change one thing, not necessarily just in hardcore, but in general, what would you try to change?

Lou: I think, people's attitudes. I don't know about here, but I know that New York still... we sort of died down but it is still around.

Frank: The whole gang thing?

Lou: Yeah, the whole attitude of "harder than anybody" you know? Stuff like that.

Frank: And people coming into shows with hammers and shit.

Lou: Yeah and bringing their

guns—they don't bring them to shows anymore but they bring their guns in their cars or they put them in their friend's bag outside. It's really ridiculous. We thought it died down because we played a show with BOOGIE DOWN PRODUCTIONS and there was no incidents. And we headlined a show like three months later in the same club. It was sold out and there was no fights. Everybody had a great time. And THEN we just saw a KILLING TIME reunion show that all these so-called gang kids were harrasing—a kid came from OHIO and everything JUST to see this Killing Time reunion and these guys started fucking with him just because they were from out of state or didn't look right. They knew they weren't down with everybody in New York so they started fucking with 'em.

Frank: Do you think that there is an answer to the problem?

Lou: Beat the shit out of these kids...

Frank: Unify. Everybody get together...

Lou: Exactly. 'cause that's what we did when SOCIAL DISTORTION played there. We were all there just having a good time and, like the guys from Sick Of It All, there was JIMMY from Murphy's Law and we were just having a good time and these kids were like ratpacking people left and right, so I finally got fed up and I grabbed one of 'em and I just started shoving him around and when he saw it was me for some reason he was scared to do anything. And then all of his gang buddies came around and they didn't want to touch any of us because they saw that it was us and Murphy's Law and—not just because we were in bands but—

Frank: I dunno. They kind of look up, maybe, to the bands. Or public figures.

Lou: Yeah, it's because... I know they weren't touching me because I was in a band but I know they weren't touching Jimmy



SICK OF IT ALL

Definitely our music, as far as I am concerned, is still total hardcore. There are some "different" songs, I guess you could say, but then it is still our style. Hardcore. Total anger and energy.

SICK OF IT ALL

Right now what we want to do is just put out- we figure that we will stay together as long as we believe in everything that we write about and as long as we write material that we feel is good.

or SQUIRM or Pete because they were afraid of physical brutality...

[laughter...]

Frank: Yeah... me and Squirm had our run-in at the Agnostic show... that was kind of a crazy- anyway... do you want to see hardcore stay underground in a tight-knit family or would you like to see it branch out?

Lou: I would like to see it branch out but not lose it's integrity like, we're TRYING, I guess you could say that we've slipped up a few times, like with the lyrics not being printed with the first album. When I look back at that I really get pissed about that. And hopefully we have more control over what we are doing now, but it is like sometimes it is gonna stay underground whether we have anything to do with it or not because number one: You have kids who won't LET it get out, who don't WANT to let it get out, that don't want to see it grow, and the other

has got to be proven beyond a shadow of a doubt. There are certain crimes that they should just be punished, like capital punishment. Like anything to do with children, or rape or, you know, sick crimes like that.

Frank: Yeah, I have to agree with you on that one.

Lou: It is like so frustrating when you read about stuff like that, you know?

Frank: Like this loony that goes out and boils people in his apartment...

Lou: Exactly.

Frank: -And he ADMITS to it. And still that guy is gonna sit in jail and we're gonna pay for it... too many loopholes. Ok, next question, many bands make one great record and then branch into different areas. Will you be able to avoid the pitfalls?

Lou: Well, we try to- we look at a lot of other bands to see what they're like. A lot of the bands that we've looked up to have done



thing is that the media is really not interested because to them hardcore was like the D.R.I. "Crossover" album came out and that was their idea of hardcore scene. To them it is like a passed fad already. Now they are all into this grind and death metal core, or whatever.

Frank: This next question I was gonna ask Pete but maybe you can answer it... Pete recently got a big PUNISHER tattoo on his arm. Do you guys believe in vigilantism or do you believe that justice is- I don't know it is kind of like to coin an agnostic phrase "There's no justice, just us?"

Lou: I'll answer for Pete because I know my brother we have grown up with each other all of our lives, and um, I think he is not really a vigilante. He believes in an eye for an eye. The system is never gonna take care of you. We were just asked if we believed in capital punishment, and you know, it's hard to say. Pete just comes right out and says "yes," I say yes but the guy

stuff like that and some of them have gone to do different types of music, like my example would be 7 SECONDS. I STILL enjoy all of their records. I'm not saying that they're the greatest but I think that that last one they put out, "Soul Force" was great. As far as we are, we watch bands that we grew up with, like SSD and the way they've changed, also the Cro-Mags and Agnostic Front... we watch them. It was an advantage to us because we see all of their mistakes and we are trying not to make them, you know? We're trying to steer clear of it. Definitely our music, as far as I am concerned, is still total hardcore. There are some "different" songs, I guess you could say, but then it is still our style. Hardcore. Total anger and energy.

Frank: So, do you think you can keep the [band] line up solid? And why do you think that so many other hardcore bands can't?

Lou: They get bored, I think and they just want to show that they can do other stuff.

Frank: This next question has nothing to do with music. Do you think that the world can survive? Or do you think that we are ultimately doomed to destroy ourselves?

Lou: I don't know about the whole world, but as far as this country? I think it is going to go down because I was seeing documentaries on places like Argentina and they showed like- Argentina in the fifties was like here, now, you know like very... right before in the early eighties you know how everything was profitable and it was comfortable to live here? Now it is a real struggle. And that's how Argentina went down. Now there is no middle class. There is just rich and DIRT POOR, and I think that that is what is gonna happen here. It's really frightening because my friend who is like the most middle class person, and a father- I know he makes a decent living but he struggles every month. My family does, just to get through. And I know how it feels too because I do the same thing. Even WITH the band and working a steady job, we still have a lot of financial troubles. We JUST make it every time.

Frank: Right... every month...

Lou: And it is like, you make it and maybe you have such and such amount of money just to blow on stupidity which isn't really much, though.

Frank: What up and coming bands do you see being important in the next year or two?

Lou: BURN... there's a band called WORLD'S COLLIDE that we played with and they were excellent. They are an excellent band... from Florida there is a band called AWAKE and there is a band called NO FRAUD who have been around for years and they really don't get the recognition that a lot of other bands do, I think because, JUST because they are from that area- Florida. I would like to see them branch out and hook up with a good tour.

Frank: Well, is there anything that we haven't touched on that you guys want to talk about?

Lou: I dunno... ask us about this tour...

Frank: Yeah, yeah. How IS this tour going?

Lou: Everything is going well, except for the only real bad incident we had was the very first night, the very first show we played... we played in Allentown, Pennsylvania where we have played several times and had no trouble, but this time for some reason- I guess it was because, people told me that when they have played there a lot of Nazis showed up. Now we have seen more Nazis on this metal tour than ANY hardcore tour we have ever been on. I am talking skinheads and stuff. We have seen them EVERYWHERE. In Allentown, we played four songs and we were arguing back and forth because they were running around going "Sieg Heil" and stuff, and I was trying to talk some sense into them [There is no talking to those without a brain! -Thom] saying "You all are supposedly pro-America but you don't even know what the ideals of America are..." and they were just like "Fuck you! Go back to New York!" It went on back and forth for a

little while, and after the fourth song one of them decided to jump up and spit at Pete and that was the end of it, because then all of us were in the audience... it was like thirty of them and it was my whole band plus BOBBY and BILLY from BIO-HAZARD and BARNEY from NAPALM DEATH and we were just slugging it out with these Nazis. It turned into a full-scale riot, and then the owner of the club started throwing these nazis out. They physically dragged us off the stage after four songs and told us to not go out anymore... not near the stage or whatever.

Frank: Yeah, well I guess that maybe this guy figured that you guys are gonna be gone tomorrow and these guys LIVE here... or something.

Lou: So we called everybody in New York, like Killing Time was supposed to play there and we told them to cancel the show. They called the owner, the guy who pulled us off the stage and told him that they were not gonna play any of these Nazi kid shows and he told them "No no. We've got signs posted 'No Nazi salute will be tolerated. Anybody doing this will be thrown out' so from what I heard from Killing Time, it was a total lie. As soon as they got on stage it was nothin' but Nazis and they all started 'Seig Heil, fuck you, go back to New York' so ANTHONY said that instead of starting a riot they just played their set and left. WE had a manager who was giving us a lot of shit for being, you know, fighting. He said "You should've just ignored it" and I was like "I don't know WHERE the fuck you come from, buddy, but I wasn't raised by my parents to like..." I was like "turn the other cheek" and all that but THAT'S not turning the other cheek. THAT is blatant stupidity. He was fired the next day.

Frank: It sounds like you did the right thing.

Lou: Hope so... people were telling us that our record company was gonna be pissed but we called up the record company, and everyone is Jewish. I mean, you think they are gonna be mad? I mean, they weren't over-ecstatic that we started a RIOT, but they were glad that we stood up for what we believed in.

Frank: Sometimes you gotta do that kind of thing, you know? Hopefully, people like yourselves, Squirm and myself... hopefully we won't ALWAYS have to do it. Hopefully some of these kids will take the lead and realize that there is a lot more people with good values than there are of these fucking morons. So, anything you want to say in closing?

Lou: Yeah, I want to tell everyone not to be fooled. We DO go out on metal tours but that is just to try to play to a new audience. Like the last time we went on a metal tour, a lot of kids were surprised... they liked what we have to say and they were really into it. I'm not saying it is like that at every show. I just don't want hardcore kids to say, "Oh, they did a metal tour and they're sellin' their shirts for this much and that much..." You know, we don't have any control of that one way or the other on a metal tour. When we come out on our own, everybody should come out and see us...



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The Reverend Norbie Ugly

This interview was done on Labor Day (Sept. 2nd) at Rev. Norb's apartment in Green Bay, Wisconsin by Thrashead and Allyson. Present were : Rev. Norb, Thrashead, Allyson, and Norb's girlfriend, Jody, who came in in the middle.

It's Labor Day, I've been eating sunflower seeds and drinking Diet Pepsi.

Thrashead - So, how long have you been doing Sick Teen?

Norb - Gee, far too long, long enough to know better ...uh ...uh ...since 1982, since 1982, have you got that all? I think the first one came out on Lincoln's birthday, 1982, a very festive holiday edition...and it's all been downhill from there, I might hasten to add.

Thrashead - Are you working on another one right now?

Norb - Well, that's a good question. I was sorta working on one, and then I had this brilliant idea that I would take Sick Teen and I would make it smaller but put it out a lot more frequently, so I started putting out this sorta mini - Sick Teen, and I got it halfway together, and then I thought 'this is really stupid, fuck this, I hate this, this is the stupidest idea I ever had,' so now I've got this sorta mental dilemma that I'm sort of caught

between the horns of this dilemma, that I'm in this anguish kind of period where I've got this sort of mini-Sick Teen halfway laid out and I don't know if I should keep going and finish the whole thing, or if I should rip it back apart and put it into a regular sized one. So basically, for the past year and a half I haven't been doing anything, I've just been sorta wrangling with that problem.

Thrashead - Lost in limbo, huh?

Norb - I have been lost in indecision, mired in indecision, just plain mired... it's hell, let me tell ya. A hell of my own making. Dante's nineteenth circle, or something.

Thrashead - What made you stick with punk rock so long?

Norb - Too stupid to know any better! That's a good question, I don't know, I don't know the answers. It's Labor Day, I've been eating sunflower seeds and drinking Diet Pepsi. Somebody stole my scooter! And if it was you, I hope you put a new front tire on it and put a new battery in it so it runs again and I hope I see you driving it by my house then I can tackle you and take my scooter and it will save me all the hassle and all the repair and all the mental anguish it would take to put a new tire and a new battery in my scooter, thank you very much in advance.

Thrashead - What are some of the past bands you've been in, like Suburban Mutilation, what's the scoop on that? I heard that S.U.M. might be getting back together.

Norb - It's a pack of filthy lies, lies, lies, it's all lies!

Thrashead - So the grapevine news of S.U.M. getting back together is BS, basically.

Norb - Well, we won't be getting together with the all original lineup, because the drummer is dead, and that

would be a real mess, and he couldn't keep a beat, and the guitar player was in the Navy for about four years and he and I have been sort of dicking around, playing things on guitar, but nothing very S.U.M.ish, it's all very foolish, and even if we did sort of get back together, with our drummer, who has long hair, our ex-drummer, the guy who replaced the guy who is dead, who is not even under consideration to be in any kind of band, even if we did get back together with him, he lives in Minneapolis, and he's got long hair, and he's got a double-kick drum, and he's got about a forty piece drum set, ooh, he's a good drummer, and he's got long hair, but he's losing most of it, and he wouldn't want to do it, and no one would want to keep the name Suburban Mutilation anyway because we're too old and grumpy and mature. Basically.

Thrashead - So Steve's bald and metal, right?

Norb - Yeah, pretty much, and he'll kill us for saying that.

Thrashead - So what ever happened to Depo? How did that come along after S.U.M. decided to part company?

Norb - They were already an established band, and their lead vocalist at the time had to take a couple years off to work for the state under intense supervision, means he got thrown in prison, and I was the man for the job, so I kind of landed with them, and uh, put out a record, and uh, we broke up, because our guitar player also moved to Minneapolis, but he's still got most of his hair, and doesn't play heavy metal. Well, maybe he does, but he doesn't play drums.

Thrashead - Any future bands, or any projects you're working on now?

Norb - Well, no, but I'm open for suggestions. And I've got a fluorescent pink bass which makes me a very desirable quantity as far as bass players go.

(Jody walks in the door...)

Norb - Did you find my scooter?



Here's Da Rev. serving his favorite drink on the cover of an original 1st pressing of the Misfits "Beware", the same one we ate pizza off of!

(Norb introduces us to Jody)

Thrashead - Well, what would you do if you were invisible for a day?

Norb - What I would basically do (burp) is I would undergo my life's dream of having purple skin. I'd paint myself purple, I'd paint, I think, my face and my arms purple, paint the rest of my body, I'd say tones of aqua blue and maybe green for the hair, like the Joker, and I would continue to change my bodily scheme until I found something I was happy with. Then I would take some of the paint that was on my body, and I would peel it off in layers so it would basically look like a system of disembodied legs, and then there would be a space where you couldn't see it, and then a foot; it would be kind of an exploded view of a human being. I'd walk around and I'd get a part in a big Hollywood movie, I'd be famous, and I'd get to hang out with the guy with all the pins coming out of his head, and Jason with the mask on, and I would put little ketchup packets underneath the

What I would basically do (burp) is I would undergo my life's dream of having purple skin.

toilet seats in bathrooms so that when people sat on them the ketchup packet burst and it would squirt them in the nether regions with condiments; basically, anything but hang around girl's locker rooms all day, which I would never do because I am far too moral. (laughter) Actually, I've never given the question much thought.

Thrashead - So, has life in Green Bay, Wisconsin gotten to you yet?

Norb - Yes, in a big way. Kill me now and put me out of my misery. No comment. Help me, help me, help me, hate me. Kill me now, I'm far too stupid to live.

Thrashead - So what is some of the new tuneage you've been listening to? Any new bands that have tripped your trigger?

Norb - Not at all. I hate everything, everything sucks. If you're in a band right now, I hate you, you suck! (laughter) I did see a good band in recent months, it was the Dwarves, I actually really did enjoy them. Uh, that's about it. Everybody sucks, I hate everything. I'm very old and grumpy. Pack it in, give it up. You're all no good. The world is a terrible place. Yeah, that's about it.

Thrashead - You know, you said something to me earlier about Al (Flipside) looking like Charlie Brown; you're kind of right now that I think about it!

Norb - Well, that's what Tim Stegall told me. He told me he looked like a combination between Charlie Brown and was it Bob Mould? I can't remember. (Laughter) Of course I've never met Al face to face, so I'll have to take his word for it.

Thrashead - He's a real nice guy.

Norb - Well, he'd better be, or he may be coming to my door and stealing my scooter for the remarks about him looking like Bob Mould and Charlie Brown. (Laughter) Oh, and Garfield the cat.

Thrashead - So, do you think you'll be doing this "punk rock thing" twenty years from now?

Norb - Hmm, I don't think I'll be alive twenty years from now! But if I am, I'm sure I'll be a crotchety old geezer sitting in an apartment somewhere bitching about my lost scooter and complaining that 'none of the punk rock records in the last twenty-five years,' which is twenty years from now and five years back, 'have been any good, except for that one time way back when when I saw the Dwarves playing with their weenies hanging out.' Small wonder why they were called the Dwarves! But never mind that. (Laughter) I didn't make that one up, but that's OK.

Thrashead - How small were they?

Norb - Wee!!!!...I better not tell, that singer guy was like six foot four.

Thrashead - But he's so thin!

Norb - That's true. But I'm not a real brawny guy myself.

Thrashead - Well, look at it this way, at least he's not like Pig of Poison Idea.

Norb - True. Well... I was going to say something but I choked on an ice cube. Sorry!

Allyson - How did you start writing for the Entertainer? (a local, weekly paper that has lots of 976 numbers, ads for strip joints and adult book stores, and heavy metal bands of the North-eastern Wisconsin variety. Norb has a weekly column and does record reviews.)

Norb - Well, I was eating at Los Banditos West one day, and they had an add and they wanted a part time graphic artist/paste up person and I said...

Jody - No, I said...

Norb - Oh, and she said, 'Norb, why don't you get off your lazy piece of liverin' ass...'

that! That's supposed to be a secret but I thought I'd blab it out because no one that reads this is going to have any idea of what I'm talking about, so there.

Thrashead - So, how's your dive into digital entertainment coming along? I heard about the thing with Crazy TV Lenny.

Norb - Crazy TV Lenny has impounded my \$112 cd boombox for eighteen months, and I'm without it, and, and, and I have all these cd's that I sorta want to listen to but not really, cd's that I haven't heard, but I'm starting to review the cd's that I haven't heard yet just on looks alone because that's almost as fair a method as reviewing them on the basis of their sound because I'm not going to like them anyway, so there's more of a chance of me liking them if I just review them on their cover art and things like that! So, it's really hellish, man. It's hellish. If I can't hear that 4th Monkees album on digital audio at least five times a week, I start to get edgy, I break out in hives, it's not going well, at all.

Thrashead - So you're anticipating the day when you can get your cd boombox back! Right?

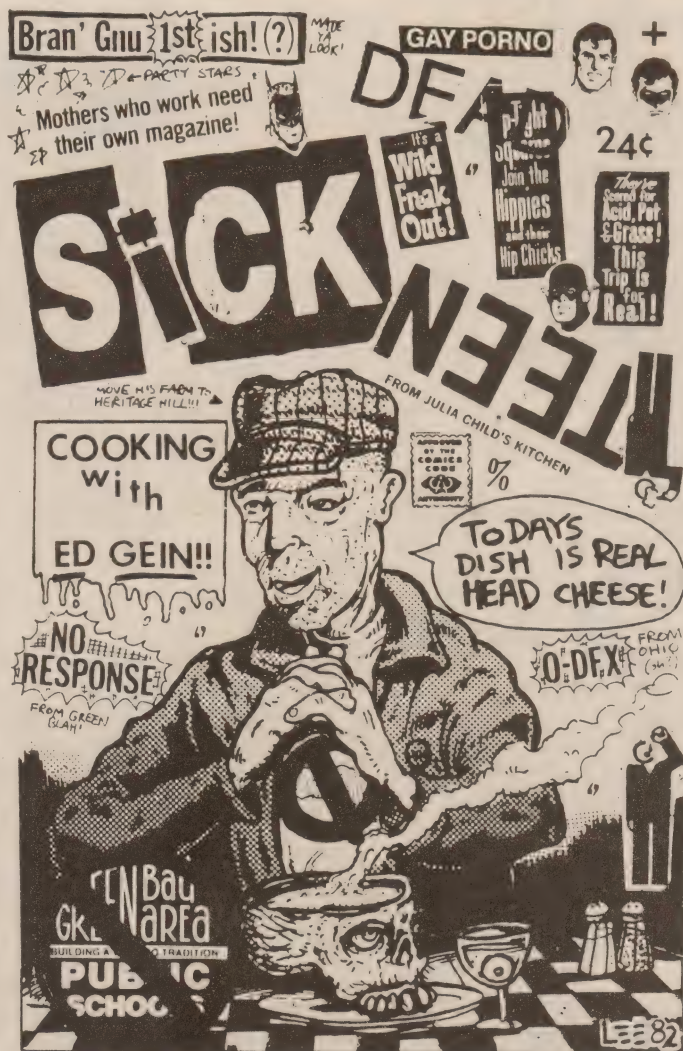
Norb - In a big way. I mean, I don't know, I never realized how parties out my vinyl collection was until I bought a cd boombox. Then I realized that all my records have like, gigantic gouges and plastic dog vomit and beer and pieces of glass and gravel and land mines all over them... I don't know, it just sort of detracted from my listening experience, in sort of a way, but actually, now that I've been deprived of digital audio for a time, I find that I feel more of an empathy with audio sounds recorded on a large piece of plastic spinning around making a lot of crackling noises because it reminds me of being a small child and my parents frying bacon on a Saturday morning while I watch cartoons, and it gives me a really warm feeling inside and we're all happy and I love you forever, boombox. I'm making this all up as I go along, you may be able to tell that by the disconnected tone of my thoughts, but that's OK.

Thrashead - Speaking of cartoons, what cartoons do you like to watch?

Norb - Well, I think I've already made it abundantly clear, that with the advent of the fall schedule, Channel 26 has taken off Bullwinkle and Rocky. That really miffs me, because I was amassing quite a video library of Bullwinkle cartoons. They were right in the middle of the story where Bullwinkle inherits a mine from his Uncle Dulap(?) and nobody knows exactly what's in the mine, and then they go to find the mine, out on Mount Flatten, and, speaking of mines, Boris Badinoff has mined the entire place around it with a mine field! It was all building to real tense conclusion, then they just yanked it last week, last Friday was the last episode. So I don't know if I'm going to have to wait for years until they start rerunning episodes again, or if I can actually get a satellite dish and pull in Bullwinkle from another area or continent, I'm not sure what's going to happen, but I'm peeved. What was the question?

Thrashead - What are your favorite cartoons?

Norb - Well you know, I really like and I always have,



Jody - I didn't say it like that! (laughter)

Norb - Oh, it was something like that, 'and pass me the sour cream, and go apply for that job,' and I said 'Yeah, OK, I will,' and then I wound up being a paste up person and one day I was left alone with the typesetter, and I said 'I think it is time for me to begin to write!' (He makes motions like he is typing frantically) (laughter) I started typesetting, and writing as I was thinking about it, because actually writing something out before I typeset it would be just far to convenient it all has to be at the spur of the moment thing, and I did it and then I started writing more, and then I wound up...um, I forgot! Just working and doing all kinds of stuff there. Even though nobody likes my record reviews because everyone complains because no one has heard of any of the bands they still let me do it just to keep me happy because I am such a valued employee. Ha! (laughter) Except let the record state that when I slag WAPL, it actually makes them very happy and Garrett, the program manager, calls me up and thanks me for bad-mouthing them. He told me he'd rather see them get the press than WIXX. How 'bout

I want to force myself to waste time, 'Ooop, it's time to go to bed. I won't be able to work on Sick Teen today.'

always liked Bugs Bunny cartoons and Daffy Duck cartoons too. Porky Pig was a little much and Elmer Fudd was good as a supporting character, but I don't really think he could hold his weight. Road Runner and Wile E. Coyote I used to like, but you realize when you get older that it's always the same thing and it's always him falling off a cliff and a puff of dust and there isn't that clever dialogue makes the Chuck Jones/Friz Freeling Warner Bros. cartoons the things of beauty that they are. So they're not as good. And Speedy Gonzales is annoying and so is Pepe LePew. What else is there left?

Thrashead - Tom and Jerry?

Norb - Yeah Tom and Jerry is all right, but I actually...

Jody - I don't like Tom and Jerry...

Norb - Tom and Jerry suck...

Allyson - That's what I say.

Norb - Tom and Jerry suck, but I actually like Tex Avery's Droopy cartoon better than Tom and Jerry, he usually got to be like, in the middle of Tom and Jerry cartoons. Oh, what else is there? Well, when I was a kid, I used to like all that stuff like the Pink Panther and the Inspector and even Hong Kong Phooey and some of those Hanna Barbera cartoons, but in general, you realize that when you get older, that they just don't cut the mustard like the classics like Bullwinkle and Rocky and/or the Looney Tunes things. I saw some new cartoons on tv yesterday that I really liked, it was on Nickelodeon, and I don't know what it was called but, I don't know, some guy had big bulging eyes, and, and he was really weird and strange and cool, and he was doing the Rupunzel thing where he was down on the ground and was saying 'Rupunzel, Rupunzel, let down your hair,' and the person who was off camera because she was up in the tower let down her hair, and it was one single, fine golden strand and the guy climbed up, and it was actually this nostril hair that Rupunzel had let down and I thought that was pretty cool. But I don't know what the name of it was, but one guy talks in a French accent and one guy talks in like a British accent, so if you know what this program's called, give me a call, because I need something to fill up my library of videotapes with. Well, and I guess I like Mighty Mouse, but that was on too early in the morning when it was on, and that was before I had a VCR, before I belonged to the videotaping age and/or cargo cult. I never got any on tape, and I never got up early enough to watch it, so I pretty much missed that, as well as Pee Wee's Playhouse.

Thrashead - What about Beany and Cecil?

Norb - You know, I've never actually seen Beany and Cecil, but about five years ago, I was in this gay disco, don't ask me why but I was, and they were showing videos, and there was one video by this sorta gay disco band, and they were interspersing clips of the band with Beany and Cecil cartoons. Unfortunately, the sound was still the gay disco band playing, they didn't actually have any of the Beany and Cecil dialogue, so I missed out on the meaningful interplay between Beany and Cecil. So, I guess I really couldn't tell ya. And I've never seen the Gigantor cartoon.

Thrashead - You've never seen a Gigantor cartoon?!

Norb - I've never seen a Gigantor cartoon.

Allyson - They don't show them here, they show them in California.

Norb - Well, when I was a little kid, a real little kid, I used to watch the Banana Splits constantly, and even belonged to the Banana Splits Fan Club in 1969, when I was four.



Da Rev. Norb with his favorite food, and yes, that is an original pressing SSD "Kids..." LP he is stepping on.

Thrashead - Yeah, they have that out on videotape now, too.

Norb - I think you're right because I think that WGN tv in Chicago shows it at 7:00 am, I could tape that instead of Bullwinkle and Rocky. My favorite one was always Snorky, let the record show. He was the cutest.

Thrashead - So how long have you been taping cartoons?

Norb - As long as I've had a vcr, which has been about three months.

Thrashead - How big is your library so far?

Norb - Well, that's tape number sixteen. (He points to a tape that says "SIXTEEN" on it.) All recorded on the really slow cheesy speed, I've got 12 episodes on each tape, six are Batman, the live action show, and six are Bullwinkle and Rocky. Batman is still going to be on the Family Channel, they are just going to move it to 6:00 this fall, and not do it on Sundays anymore. I was scared for a while I thought I'd have nothing to tape. I could tape

Underdog.

Allyson - So, we heard that you quit drinking...

Norb - Yes I did! Why in fact, I haven't... how long haven't I had a drink in? It's been since Father's Day, since I woke up with my head in a pile of bloody gravel and glass and metal all over me and stuff like that and hospitals and cops and things all converging on my location and me being in a lot of trouble and owing a lot of people a lot of money and things like that I realized it was time to switch to Diet Pepsi, and I have.

Thrashead - What's your favorite non-alcoholic beer?

Norb - My favorite non-alcoholic beer is Hamm's! Because it tastes just like their watery regular beer, it isn't that much of a change!

Thrashead - So that's something we could recommend to all the future non-drinkers of America.

Norb - It's pretty bad, but it's just like the real thing! There's this German non-alcoholic beer called Klaushtauer(?) which has that really funnystinkyskunky import taste to it, so if you ever feel like you need some sort of wretched-tasting expensive overpriced bottle of some really funny tasting German bidge-water, get that.

Allyson - That's the kind my stepfather drinks.

Norb - It's got that intense 'I paid too much for something really weird tasting' feel to it. It's a real good placebo.

Thrashead - What other beer companies do you think should make NA?

Norb - Well, none of them, because none of them are doing a very good job at it! Well, let's see... they already have Black Label NA, they already have Kingsbury NA, and they already have Hamm's, so pretty much most of the cheap beers have been non-alcoholized.

Thrashead - What about the really bad cheap beers, like Schafer? Do you think they should do NA?

Norb - Oh, Yeah!! Schafer NA would be really good because it would have that mean, nasty taste to it. Like if you had twelve or fourteen of them, when you woke up the next morning, you'd probably still feel like someone was taking the top half of your head and twisting it

clockwise, and taking the bottom half and twisting it counter-clockwise, and you'd probably have to be sitting on the porcelain commode about 58 times a day, it'd be, heck, just like you was drinking the regular fine Schafer beer, which I believe is the only beer which had a football stadium named after it. But I don't think the Patriots play there anymore.

Thrashead - What did you think of that Packer game yesterday?

Norb - That was really horrible. I hadn't been to a Packer game in 10 years, and I went to that one with my dad as sort of a father/son thing. I kind of remembered why I opted not to go in the last decade.

Thrashead - Their offense was pretty bad.

Norb - It was beyond bad. At least they scored. And the Vai Sikahema thing, when he ran back to punt and almost got a touchdown, he got down to the four yard line and the packer could not, COULD NOT punch it in from the four. It was pretty ridiculous. The next time that

I have been lost in indecision, mired in indecision, just plain mired... it's hell, let me tell ya. A hell of my own making.

fucker better get in all the way because he is the only offense, we're expecting on him.

Thrashead - He's on the defensive side, funnier yet.

Norb - It's a sad state of affairs, but I did like actually sitting and watching the stadium do the wave, without participating. It's nice to see those crowd dynamics. It was happenin'. Yeah, it was really weird because we were sitting kind of by the band, and the band would play something like 'Eye of the Tiger' by Survivor, but they would take the sound and the sound would go from the band and be broadcast out these speakers. There would be all this delay so it sounded like the band was completely discombobulated which I think they were, it was really hellish. It was hell on earth and my dad bought me two Packer stadium hot dogs, I only wanted one but I ate them both. (Laughter)

Thrashead - Were they good?

Norb - Well.... well it was better than eating a couple Johnsonville brats that somebody dropped in an ashtray, or fishing toilet paper out of a urinal and putting it on a biscuit or something, I don't know. I'm not really into the hot dog scene, but what the hell. I got to go get another Diet Pepsi, (says into tape recorder) 'let the record show I'm getting another Diet Pepsi.'

(Norb gets another Diet Pepsi)

Thrashead - So are you definitely going to keep Sick Teen going?

Norb - Well.... maybe, kinda slowly, I might have to procede at my own pace, which is real slow. Sometimes I get in these moods where I don't want to do it. I want to do anything but do it. I want to find ways that I can force myself to waste time, so I can look at my watch and go 'Ooop, it's time to go to bed. I guess I won't be able to work on Sick Teen today.' and so on and so forth, but you never know. Since it comes out once every eight years, I not really on that hectic of a time schedule. Who knows.

Thrashead - How many issues are out, just out of curiosity?

Norb - Not very many if I actually spent the time to count them.

Since I don't number them in any rational pattern, I can honestly say something like twelve zillion and six, it might be right.

Thrashead - That Metallica interview was interesting, how did you manage to pull that one off?

Norb - My room mate used to be the "Metal Program Director" at WGBW the college radio station before we both got kicked off the air. He sort of called up their management and said that he wanted to go back and do a little radio interview with them, and some station thing. Through incredible perseverance wound up back stage with Metallica, and we blew off Queensryche and wouldn't talk to them.

Thrashead - You ask him (Jason Neustead) some pretty funny questions, what was his reaction to some of the questions you were asking him?

Norb - He was rather wholly unprepared for the experience, and before us he had these two "Metal DJ's" from another Wisconsin college radio station. One that I think still has a heavy metal show or even a punk rock show, that hasn't totally been sold to Wisconsin Public Radio.

But never mind that. They sort of asked the regular things like, I don't know, what kind of questions would slavish, devoted, metal fans ask these long haired metal icons of thiers. 'So man when did you know you were going to make it as a guitar player in a metal band' (laughter) 'Well dude...blah blah' and it just sort of went on. We asked him a lot of foolish questions and he got

collaboration, they sold the student radio station to Wisconsin Public Radio so they could.... I don't know, like play folk music from Estonia and whatever it is, simply folk and all that kind of stuff.

Thrashead - So you got thrown off public radio basically.

Norb - Yeah, public radio bought the station, even though public radio we will hasten to add already has a station that blankets the entire state of Wisconsin. They also have other stations at other colleges, they blanket the entire listening area, so they got like two or three stations in every market, they don't really need them; they duplicate programming, it's totally ridiculous, everything they have on there sucks anyway, but that's just a matter of opinion even though it's the truth, and uh, basically, they said everybody that plays something in the formats approved by Wisconsin Public Radio, that is to say, folk music, jazz, classical, except a couple people who we don't like, stay on the radio, which is like 5% of the people there, and everybody that plays something cool, such as punk rock, rock and roll, etc. etc. even uncool things like heavy metal, though we won't get into that now, take a walk, we don't want you volunteering your services anymore, you suck, we hate you, blah blah blah goodbye and being one of those people who was destined to leave the air...

Thrashead - You really gave them a run for their money that last show!

Norb - Yes, we cussed, and of course if Wisconsin Public Radio decided not to buy the show, then we would have already been long gone after that scene.

Thrashead - I heard it got so bad that the school security went and stopped your show.

Norb - As a matter of fact, they did! And it was fun - we should have barricaded the door and waited for the police to come, but we didn't. We should've waited for someone to actually draw fire or draw arms on us, like force us to go out at gunpoint, that would've been even more punk rock.

Thrashead - What are some of the songs you played that night?

Norb - Why, why "Shit On My Dick" by the Chemical People, "Goddamn motherfuckersonofabitch" by Bad Posture, and, um, you know, all those good fuck songs like "Let's Fuck" by D.O.A.

Thrashead - "Fuck You" by D.O.A....

Norb - Yeah, "Fuck You" by D.O.A., the Dice album, stuff like that. Just a wholesome all-american four letter word spouting things we all know and love.

Jody - Yeah, they encouraged listeners to call in and swear on the air. (laughter)

Norb - We were trying to have a live phone interview with G.G. Allin.

Thrashead - That would be interesting!

Norb - In a big way.

Thrashead - So, looking at your vast record collection here, looks like you've been collecting a lot of stuff. Is this just the stuff you've gotten over the years? (There were records piled everywhere)

Norb - You'll notice that there are about two or three



real confused. I asked him about fireworks and things like that. I asked him if he thought that he felt silly being a grown man and exploding fireworks in front of a lot of little kids going... (Norb does his great imitation of a metal kid) (Laughter) He actually sort of realized, if you realize the magnitude of the scope of the foolishness of it all, and he got kind of irate and that's when I realized I really shouldn't bring up the Contheian Philosophy of Proposivness as opposed to purpose, and the form of purpose, and proposivness in art. I realize that philosophical aims of my inquiries should probably be blunted or something like that. I just asked him about his truck or something, I don't remember.

Thrashead - Speaking about radio stations, what was the whole thing behind you and Tom losing your radio show? I read about it around the time it happened. Something about they were trying to ban rock 'n' roll or something like that.

Norb - Well basically, the evil chancellor of UWGB and the evil radio station manager guy, both very evil, both very evil, let me point that out, were in cohorts in

I have an autographed copy of G.G. Allin's first album on Orange Records, I haven't eaten pizza off that.

hundred albums that all say WGBW across the back (Laughter). Those I actually didn't acquire through legitimate means, but basically being sort of a vinyl packrat kind of guy, although now I'm a combination vinyl/cd packrat guy, sorta... there's more records in my bedroom, but you don't have to know that. And I will say, for the record, that I did buy the Misfits 12" 'Beware' for \$4.50 when it first came out. I still have it. Although, people tried to take it away from me.

Thrashead - Suckers! That record goes for \$200-\$250 in California.

Jody - Remember when Jim Baker took it away that one time?

Norb - Once a local "punk rock fixture" came over and apparently I had cooked a frozen pizza up and I was taking the pizza off the cardboard serving circle, and well actually I taken the pizza on the cardboard circle and set it on that footrest combination stool combination hassock there, whatever it's called, and I had like a record in my lap and I was eating - well, I was taking a slice of pizza from the cardboard circle and setting it on the record in my lap, and eating like that. And the record happened to be that very same Misfits record! (Laughter)

Jody - So he had like a total fit ' Jody, you don't understand!! He's eating pizza off that record!!!'

Norb - It wasn't the record, it was the back cover!

Thrashead - You have to be commended for that alone!

Norb - So, when I left the room, this punk rock fixture kind of focal point kind of person decided that it would be in the best interest of almost everybody if he liberated the record from my presence, because I could not, like, take care of it. So he like impounded it for about a year

and a half, but I did get it back. I haven't eaten pizza off it recently, but if I get the right audience I will. Plus I have an autographed copy of G.G. Allin's first album on Orange Records, I haven't eaten pizza off that, but for a long time I lost the little paper sleeve from it so I just shoved the vinyl record back in the cardboard jacket, so you can write that down, too. That's not as good a visual image as eating the pizza off the back of the Misfits 12".

Thrashead - Yeah, I heard that you used to have a lot of parties and your records would just be strewn all over the floor, like collectable stuff that would make most people lose a nut all over the place...

Norb - That was part of what precipitated the move to digital audio.

Thrashead - So are you pretty impressed with some of the stuff that has come out on cd?

Norb - Well, you know, kind of, yeah! (Belch!) Diet Pepsi and sunflower seeds always make me do that! Yes I never would have believed in a million years that Husker Du's "Land Speed Record" would be out on cd, although I haven't bought it yet, but you can really get, like, a lot of real obscure stuff, although I am waiting for that Negative Approach compilation (talk about new cd releases ensues...)

Thrashead - What is some of the stuff you'd like to see on cd?

Norb - Oooh, gosh, well, right now I wouldn't want to see anything on cd, as a matter of fact, because I don't have a cd player, the less really good stuff I see on cd, the better. I'd like to see all the records that have either been stolen or trashed beyond repair at my house at parties to be all rereleased on one gigantic cd box set, but like 20 cd's, and I could start naming things right now, but, let's

see, no, I guess I won't.

Thrashead - Any famous last words?

Norb - Ahh, 'Frankly, I'd rather be in Philadelphia.' Those were W.C. Fields' last words. Oh, ok, the famous last words are, 'There's a bag of garlic croutons that appears to have been on this couch for about two weeks, and it is now being thrown away.'

Thrashead - Anything else?

Norb - No, give me hints, get me going in the right direction...

Thrashead - Anything you would like to say to your loyal Sick Teen audience, out in the "punk rock" world?!

Norb - Yes, if you sent me money for Sick Teen and I haven't sent you one, don't worry about it, and don't write me asking where your Sick Teen is, because I'm just real slow and I haven't opened your envelope yet, and uh, it usually takes me about a year or two years to get back to these things, anyway, the zine you want is already two or three years old, and what the hell, if you have to wait a couple more months it's no big thing! You've waited like a year and a half already, it's not going to kill ya if you have to, you know, go to your mailbox for another 90 days fruitlessly, and you can't find it...and to all those records that I'm supposed to review - I didn't like any of them anyway so don't worry about the review coming out, you don't want to see the review anyway, don't worry about it, but it'll come out sooner or later. Or something. Thank you. Oh, and I'm going to be on tv in the fall, so there. Hahahahaha!

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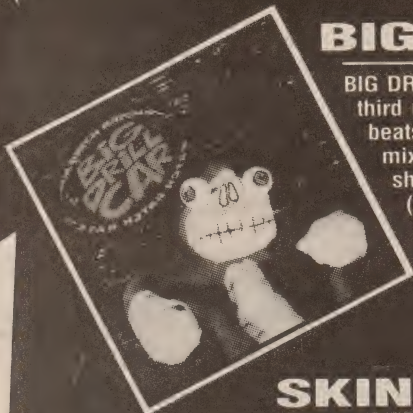
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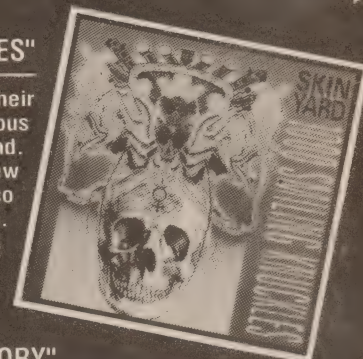
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HAUNTED GARAGE

HAUNTED GARAGE. LOS ANGELES LEGENDS. WITH A NEW ALBUM OUT ON METAL BLADE AND THE RUMOUR OF A POSSIBLE TOUR IN THE WINGS, I JUST WONDER: IS THE WORLD READY FOR THIS INSANE GROUP OF BLOODLETTING PUNK/GORECORE MANIACS WHO WILL STOP AT NOTHING TO BLAST THE LIVING SHIT OUT OF YOUR COGNITIVE MAPS AND LEAVE YOU A SHOCKED, TWISTED FREAKAZOID BEGGING FOR "MORE BLOOD!!!"? WELL READY OR NOT, HERE THEY COME! THE FOLLOWING INTERVIEW TOOK PLACE AT THE CHATEAU MARMONT PARTY FOLLOWING THEIR SOLD OUT SHOW AT THE ROXY ON FRIDAY, SEPTEMBER 13TH, 1991 BY THOM WITH PHOTOS BY BOB, AL AND THOM. THE CONVERSATION OPENS WITH THE BAND TALKING ABOUT JOHNNY HO'S "NEAR FATAL" BLACKOUT ON STAGE EARLIER, DURING THE SHOW...

DUKEY: WHAT WAS THE LAST THING YOU FUCKIN' REMEMBER?

JOHNNY HO: I REMEMBER SEEING, LIKE, HANDS...

DUKEY: YOU REMEMBER SEEING HANDS? THE LIGHTS?

JOHNNY: YEAH...

THOM: YOU PASSED OUT AT THE SHOW?

JOHNNY: AND THEN I REMEMBER SEEING THE STAIRS...

DUKEY: THIS GUY PASSED OUT, I COULD'A SWORN HE WASN'T BREATHING FOR AWHILE--AND LIKE, CAROL WAS HUMPIN' HER PUSS ALL OVER HIS FACE, SHE THOUGHT-- EVERYONE THOUGHT THAT HE WAS HAVIN' FUN AND WAS JUST LYING DOWN, PLAYING, ON THE FLOOR... SHE CAME AND SAT ON HIS FACE AND I THINK HE TOTALLY LOST HIS BREATH! [LAUGHTER...]

THOM: SO YOU WERE TOTALLY UNCONSCIOUS?

JOHNNY: SHE ALMOST SUFFOCATED ME!

KING DINOSAUR: HE KEPT STRUMMING AWAY! THERE WASN'T A CHORD IN SIGHT, BUT HE KEPT STRUMMING AWAY ON IT!

DUKEY: AND THEN I WHEN I NOTICED THAT HE WASN'T STRUMMING ANYMORE, I KNEW HE WAS IN TROUBLE... AND WE PUT THESE TOWELS ON YOU, AND STARTED HITTING YOU AND STUFF, AND YOU WERE GOIN', LIKE [MAKES "DELIRIOUS" FACIAL EXPRESSIONS] YOU WERE LIKE A FUCKING FISH OUT OF WATER WITH AN AMPHETAMINE SUPPOSITORY UP YOUR ASS! AND THEN, WHEN YOU GOT UP, YOU WENT, LIKE "LEMME ALONE! LEMME LONE!" AND YOU STARTED WALKING OUT TOWARDS THE AUDI-

ENCE-- HAHAAHAHA! THERE WAS LIKE TEN PEOPLE TRYING TO CARRY YOU UP THE STAIRS [BACKSTAGE] AND THEY WERE ALL FUCKING FALLING ON EACH OTHER! [LAUGHTER...]

DUKEY: AND THIS KNEE IS NO LONGER VIRGIN, BECAUSE ONE GUY IN THE AUDIENCE YANKED ME SO HARD IT DISLOCATED IT.

KING: I SAW THAT!

DUKEY: WHAAAAAM!!

THOM: I SAW YOU PLAY "BOUNCER" A COUPLE OF TIMES.

DUKEY: YEAH, THAT WAS A LOT OF FUN! THAT WAS A LOT OF FUN. I ALWAYS GOTTA GET MY "KICKS" IN FOR MY HAPPY FANS!

THOM: I ALSO NOTICED A LOT OF NEW PROPS TONIGHT. WHO COMES UP WITH ALL OF THE IDEAS?

DUKEY: UH, ME. HA HA! AND THIS GUY HERE IS MIKE CHAINSAW, HE DOES A LOT OF STUFF FOR US... HE IS FANTASTIC. ACTUALLY, WE JUST MET MIKE JUST A COUPLE OF WEEKS AGO. WE GOT TURNED ON TO HIM BY A FRIEND OF OURS. BASICALLY, PEOPLE

KING: WE

JUST LAID DOWN LIVE TRACKS, AND THEN WE CAME BACK AND EMBELLISHED THEM, AND DID OVERDUBS, AND STUFF LIKE THAT. FOR THE TIME FRAME, IT WAS SO INTENSE. WE WERE IN THE STUDIO--WHAT, 14 HOURS, 16 HOURS, 18 HOURS A DAY AND WE HAD JUST LIKE A TWO WEEK BLOCK TO DO IT. AND THE REST OF THE TIME WAS JUST ALL MIX-DOWN. AND EVEN THE MIX-DOWN WENT, LIKE THREE DAYS OVER.

DUKEY: DID WE END UP USING ANY OF THE LIVE TRACKS? IT WAS ALL REDONE, WASN'T IT?

JOHNNY: NO, WE USED SOME LIVE STUFF.

KING: "HOKEY POKEY" WAS A LIVE TRACK.

DUKEY: THAT'S RIGHT. THAT'S RIGHT. FOR MOST OF IT, THOUGH, WE WERE JUST LIKE, SO "AMPED-UP" IN THE STUDIO AND RON CHAMPAGNE WAS PRETTY GOOD ABOUT AMPING US UP...

KING: "SHE-FREAK" WAS A LIVE TRACK, TOO.

DUKEY: YEAH, IN FACT WE HAVE A FASTER VERSION OF "SHE-FREAK."

THOM: OH YEAH?



PHOTO BY THOM

JOHNNY: YEAH, IT IS, LIKE BREAK-NECK.

THOM: I'D FUCKING LOVE TO HEAR THAT. HEY--HOW AM I GONNA PLAY MY CD BACKWARDS, MAN??!

[LAUGHTER...]

THOM: I'M FUCKING SITTING THERE TRYING TO FIGURE OUT--SHIT,

KNEW WE WERE HAVING A SHOW, AND THEY KNEW THAT BASICALLY WE WERE PRETTY POOR, AND THEY WANTED IT TO BE GREAT SO THEY CONTRIBUTED STUFF HERE AND THERE. EVERYBODY JUST SCROUNGED UP THE STUFF AND DID IT FOR NEXT TO NOTHING AND WE ARE JUST REALLY HAPPY ABOUT IT ALL. YOU MUST REALIZE ALSO THAT THIS IS THE FIRST TIME IN LIKE THREE FUCKING YEARS THAT I HAVE NEVER HAD A CUP OF COFFEE BEFORE THE SHOW. I HAVEN'T HAD A FUCKING CUP OF COFFEE ALL DAY, YET I AM FUCKING ADRENALIZED!

KING: GOOD FOR YOU...

DUKEY: IT JUST WORKED OUT THAT WAY, I DIDN'T PLAN IT. I DIDN'T WAKE UP AND SAY "NO COFFEE." I WAS JUST SO FUCKING BUSY!

JOHNNY: WE SHOULD GET HIM A LITTLE THERMOS FILLED WITH CAPPUCCHINO!

THOM: I CAN'T EVEN COMPREHEND IT, MAN. I CAN'T EVEN COMPREHEND IT... I REALLY LOVE THE NEW ALBUM, YOU GUYS HAVE CAPTURED YOUR LIVE SOUND PERFECTLY. WAS IT EASY TO DO THAT IN THE STUDIO? AND TO TRY TO TAKE THE LIVE SOUND WITH YOU? WHAT WERE YOUR GOALS AND WHAT DID YOU HAVE TO DO TO CREATE IT?

CAN'T DO IT!

KING: THAT'S WHAT CASSETTES ARE FOR.

DUKEY: YEAH!

THOM: I GOTTA FIND OUT WHAT THE HELL YOU GUYS ARE SAYING...

KING: DON'T TELL ANYBODY WHEN YOU DO, BECAUSE WE ARE GONNA HAVE TO PAY ROYALTIES! [LAUGHTER...]

DUKEY: AND WHERE'S CHIP TAYLOR? THAT'S WHAT I WANNA KNOW!

KING: BE QUIET!

THOM: SO, THEN YOU GUYS FOUND IT PRETTY EASY TO PRESERVE THE LIVE SOUND?

DUKEY: BASICALLY, WE WERE JUST OUR TYPICAL, STRESSED-OUT AND CRAZY SELVES, AND WE DIDN'T EVEN THINK ABOUT IT.

JOHNNY: A LOT OF IT WAS THE PRODUCER [CHAMPAGNE] HE WAS ABLE TO DO THAT, YOU KNOW?

DUKEY: WE KNEW THAT THAT WAS WHAT WE WANTED TO DO FROM THE BEGINNING.

JOHNNY: YEAH, HE LET US FLOW. HE SAID, "WHATEVER YOU WANNA DO, I'LL LAY IT DOWN ON TAPE. WHATEVER YOU WANNA DO, JUST DO IT."

DUKEY: "JUST GET IT LIVE." HE SAID THAT HE

WANTED TO GET JUST SOME SORT OF A SENSE OF WHAT WE DO AND IT'S NOT GOING TO BE EASY ON THE RECORD. WE ARE JUST THIS SPLIT INSANITY. I MEAN, A LOT OF PEOPLE FOCUS ON THE SHOWS A LOT, BUT I HAVE TO MAKE SURE THAT THE MUSIC, WE ALL SIT DOWN AND LISTEN TO IT AND MAKE SURE THAT WE ARE JUST GOING NUTS WITH IT SO THAT WE CAN GET THE PROPER VISUALS AND THE PROPER STAGE ATTITUDE LATER. THE MUSIC IS AS NUTS AS THE SHOWS. IT IS ALL A PART OF US, AND SO THAT WAS WHAT WE DID FIRST, WE CAPTURED THAT PART OF IT ON THE RECORD.

STIFF: WE RECORDED IT LIVE ALL TOGETHER, BUT WE WERE IN SEPARATE ROOMS, THAT'S HOW TIGHT WE WERE, YOU KNOW? WE HAVE BEEN PLAYING TOGETHER FOR SO LONG, JAMMING AND PLAYING IN CLUBS FOR SO LONG THAT EVEN THOUGH WE WERE IN DIFFERENT ROOMS WE COULD COMMUNICATE.

THOM: SO, ARE YOU HAPPY WITH THE ALBUM? DO YOU LIKE THE WAY IT CAME OUT?

JOHNNY: WELL, YOU ARE ALWAYS GOING TO BE CRITICAL ABOUT EVERYTHING YOU DO, YOU KNOW? IT'S LIKE "OH, THERE'S THAT LITTLE SMALL THING THAT I DIDN'T DO RIGHT! I SHOULD'VE DONE--" BUT THEN YOU REALIZE THAT IT'S NOT GOING TO MATTER, SO...YEAH. I'M HAPPY WITH IT.

DUKEY: I LIKE EVERYTHING ABOUT IT BUT THE TAMBOURINES.

KING: TAMBOURINES HAD TO GO WHEN DUKEY STARTED JUMPING UP AND DOWN ON THIS VERY EXPENSIVE ITALIAN LEATHER FURNITURE GOING: "I HATE IT I CAN'T FUCKING STAND IT I CAN'T STAND THIS FUCKING BLAHBLAHBLAH!!!"

DUKEY: "THIS AIN'T NO FUCKING JEFFERSON AIRPLANE ALBUM I DON'T WANT ANY TAMBOURINES ON THIS!!!!!!!"

[LAUGHTER...]

DUKEY: I THINK I AM THE ONLY ONE THAT HEARS THEM, BUT THEY'RE THERE. AND RON CHAMPAGNE WILL FOREVER SMILE IN HIS GRAVE FOR KEEPING THEM THERE, I AM SURE... HEY! WHERE'S AL?

THOM: I DUNNO.

DUKEY: HE'S PROBABLY OUT GETTING HIS HEAD SHINED!

[LAUGHTER...]

THOM: I AM SURE THAT AL IS SOMEWHERE DIFFERENT FROM WHERE HE SAID HE WAS GONNA BE!

[MORE LAUGHTER...]

DUKEY: AL IS JUST AL! HEY, WE PULLED ALL OF THE RED M&M'S OUT OF THE PUNCHBOWL FOR HIM!

THOM: OK... SO HOW DID THIS ALL START? AT WHAT POINT IN TIME DID YOU REALIZE, "OK. WE'RE A TIGHT BAND. IT'S JUST A MATTER OF TIME BEFORE WE CAN EXPAND TO A MORE NATIONAL LEVEL...." WHEN DID THAT CONFIDENCE SET IN?

DUKEY: IT GOES ALL OF THE WAY BACK TO BLOOD CIRCUS.

JOHNNY: BEFORE BLOOD CIRCUS, WE HAVE BEEN DOING STUFF, BUT IT WAS ON A MUCH SMALLER SCALE AND THEN DUKEY DECIDED IN A BRAINSTORM: "HEY, LET'S DO LIKE A BLOOD CIRCUS!" AND WE GOT TOTALLY GORY AND BLOODY AND THEN LIKE THE NEXT DAY-- FOR WEEKS PEOPLE WERE LIKE "DUDE! THAT WAS A KILLER SHOW! FUCK!!" SO, WE JUST

KEPT DOING IT.

DUKEY: YEAH, WE COULDN'T STOP DOING IT AFTER THAT. EVEN IF WE WANTED TO, PEOPLE WOULDN'T LET US. IT WAS JUST, WE WERE STILL BASICALLY REALLY ROCKIN' AND WE WOULD BRING UP THE SPECIAL EFFECTS SHOWS EVERY ONCE IN A WHILE, BUT THEN WE JUST DECIDED TO GO FULL-TILT ON THAT LIKE MAYBE TWICE, THREE TIMES A YEAR AT BEST, YOU KNOW? AND EVERYBODY WOULD GO, "NO, NO. THIS IS THE ROAD YOU GOTTA GO!" I MEAN, WE STILL HAVE A HEAD, THIS GOES TO SHOW HOW CHEAP WE ARE, FROM THE VERY FIRST BLOOD CIRCUS!

THOM: I SAW YOU GUYS DO "HALO OF FLIES" AT THE KONTROL FACTORY. FUCKIN' INCREDIBLE. DO YOU HAVE ANY PLANS TO KEEP DOING THAT?

DUKEY: YEAH, YEAH. IT IS GONNA BE ON THE ALICE COOPER TRIPLE-X TRIBUTE.

KING: DIDJA LIKE IT?

THOM: YEAH, I WAS ZONING OUT THE WHOLE TIME. I THINK THE REST OF THE CROWD WAS FREAKED BY IT TOO. MY PERIPHERAL VISION STOPPED WORKING WHILE YOU WERE PLAYING IT, I WAS HOOKED. LESSEE... NOW I NEED TO ASK YOU, WHAT WAS YOUR MOST PAINFUL SEXUAL EXPERIENCE?

DUKEY: OOOOOOOO! GOD! TOO MANY TO THINK OF! I DON'T KNOW... I'M USUALLY THE ONE GIVING OUT THE PAIN. THE MOST PAINFUL FOR ME IS, UH... I GUESS-- IT HAD TO BE IN SAN FRANCISCO WHEN TANYA AND FRAN-- I HAD MY FIRST KNEE DISLOCATION, NOW I AM UP TO ABOUT TWENTY. AND I WAS ON CRUTCHES, AND THEY DIDN'T-- EVERYONE THOUGHT IT WAS KINDA LIKE A GAG, AND THEN THEY LIKE RIPPED OFF-- I WAS WEARING THESE OLD HIPPIE PANTS AND I WOULDN'T THROW 'EM AWAY UNTIL I LOST WEIGHT AGAIN, AND OF COURSE I DID, BY "MR. CRYSTAL..."

[LAUGHTER...]

DUKEY: ...AND ANYWAY...HA HA...SO I GOT ON THESE PANTS THAT I WORE THAT NIGHT ESPECIALLY FOR SAM'S DISCO 'CAUSE THEY HAD ORIGINAL, LIKE "MR. NATURAL" PATCHES ON THEM, AND "KEEP ON TRUCKIN'" AND FREAK BROTHERS FROM THE PERIOD. I'VE HAD THESE PANTS FOREVER. AND THE

GIRLS RIPPED THEM ALL TO SHREDS AND THEY LIKE POURED BLOOD ALL OVER ME AND THEY THREW MY CRUTCHES AWAY AND ONE OF THEM WENT DOWN ON THE CROTCH AREA AND SHE TRIED TO SHOVE HER FIST UP MY RECTUM USING THE "BLOOD LUBE" AND THAT WAS PROBABLY ONE OF MY MOST PAINFUL EXPERIENCES, AND IN FRONT OF EVERYBODY! THERE WAS THIS GIRL I BROUGHT TO THAT SHOW, TOO AND SHE WAS LOOKING AT ME, LIKE GOIN' "WHAT THE FUCK!?" HA HA HA HA!

THOM (SARCASTIC): SO, YOU DIDN'T HAVE ANY COFFEE TODAY?

[LAUGHTER...]

DUKEY: NO. NONE. NONE WHATSOEVER. I GUESS THAT IT WAS JUST A GOOD SHOW TONIGHT. THAT'S HOW YOU CAN TELL. I AM WIRED FROM IT. SHIT, MAN, THIS WAS OUR RECORD RELEASE PARTY AND WE SOLD OUT THE FUCKING ROXY AT A TICKET PRICE WE'VE NEVER BEEN AT BEFORE, YOU KNOW, I AM A CONSTANT WORRIER, YOU KNOW?

KING: "OH, GOD! NOBODY WILL COME TO SEE US!"

THOM: YOU OVERSOLD OUT THE SHOW. YOU GUYS ARE TOO BIG FOR THAT. BUT YOU KNOW, I MEET A LOT OF PEOPLE IN THE SCENE, AT YOUR SHOWS, AND EVERYONE I TALK TO CLAIMS TO BE A PERSONAL FRIEND OF YOURS! HOW MANY FUCKING FRIENDS DO YOU HAVE??

[INTENSE LAUGHTER...]

DUKEY (SINGING): ...ANY FRIEND OF THE DEVIL IS A FRIENNNND OF MINE!

THOM: DO YOU HAVE CALL WAITING?

DUKEY: OH, YEAH. I HAVE TO.

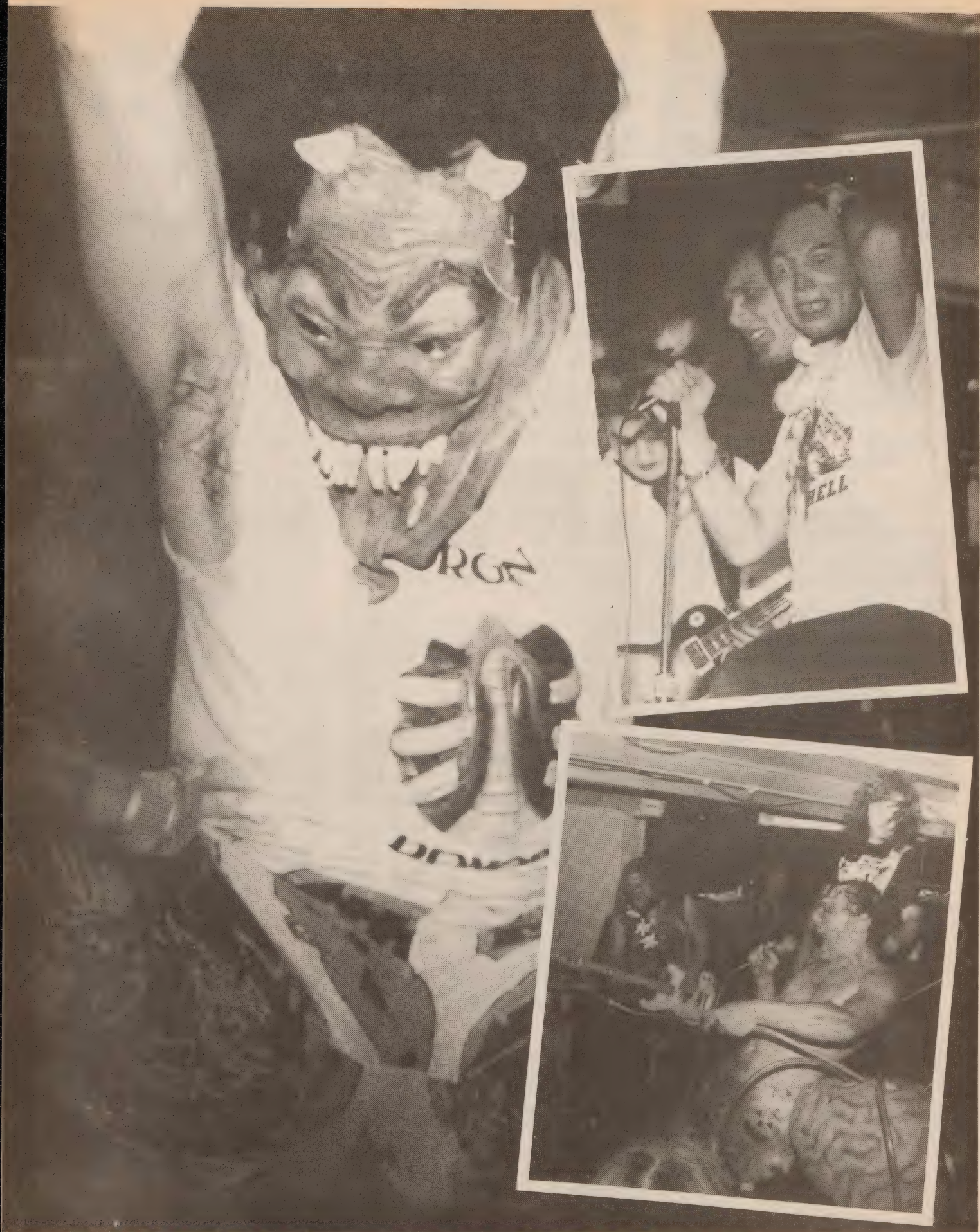
JOHNNY: WHENEVER I GO TO HIS HOUSE I GO, DUKEY, I WANTED TO TALK TO YOU ABOUT --RING RING-- "OH, HOLD ON A SECOND, OK?" BLAH BLAH, OK, HE'S OFF THE PHONE. DUKEY, YOU KNOW WHAT I WANTED TO --RING RING-- "OH, HOLD ON A SECOND, OK?" FOR LIKE HOURS! THIS JUST GOES ON FOR HOURS! IT'S LIKE, FUCK IT, I'M LEAVING! AND THEN HE IS LIKE, "OH, THEN CALL ME!" OH, OKAY...

DUKEY: WE LIKE TO BE OPEN, YOU KNOW?

THOM: HEY DUKEY, WEREN'T YOU ON A GAME SHOW? NAME THAT TUNE?



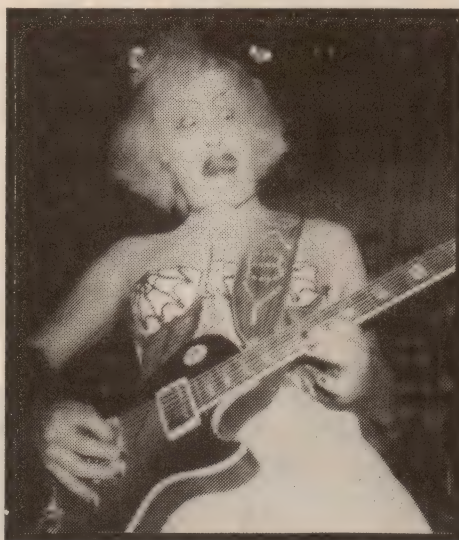
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DUKEY: OH, ABSOLUTELY. HOW DID YOU--
THOM: CONGRATULATIONS ON YOUR ENGAGEMENT.
DUKEY: THANKS A LOT. I AM REAL HAPPY ABOUT IT.
THOM: THERE IS A RUMOUR GOING AROUND THAT YOU GUYS CAN'T FIND A PRIEST THAT WILL PUT UP WITH YOU TWO EXCHANGING BLOOD...
DUKEY: YEAH, I THINK WE'RE GONNA FIND A WICCAN PRIEST.
THOM: OK, SO WHY DID "TWO-HEADED TRANS-PLANT" GET CUT? WHY DIDN'T YOU PUT IT ON THE ALBUM?
DUKEY: OH, WE NEED TO SAVE SOMETHING, YEAH. WE NEEDED TO SAVE ONE OF THE GOOD-IES.
THOM: ANY WORD ON "SURF NAZIS MUST DIE II?"
DUKEY: AS A MATTER OF FACT, WE WERE JUST TALKING ABOUT IT LAST WEEK...
KING: I WAS GOING AROUND DOING WHAT I HAD TO PICK UP TODAY AND I WENT INTO K-MART BECAUSE BAKERS WANTED \$5.49 FOR A ROLL OF DUCT TAPE, SO I WENT DOWN TO K-MART. I BOUGHT A MEDIA, STEREO, SEALED COPY OF SURF NAZIS MUST DIE FOR \$9.97 DUDE!
DUKEY: WOW! I'M GONNA HAVE TO GO GET ONE! I DON'T THINK I'VE GOT A PRE-RECORDED OF THAT! I GOTTA KEEP A LOT OF MY STUFF UNDER LOCK AND KEY. A LOT OF PEOPLE COME IN... "HEY LEMME BORROW THAT--" I GOT LIKE ONE RECORD LEFT...
THOM: SO, WHEN ARE THEY CASTING FOR "STREETCAR NAMED DESIRE" ANYWAY? **DUKEY:** I DUNNO. I THINK I AM GONNA HOLD OUT THOUGH AND WAIT FOR "STREET-WALKER NAMED DESIRE..."
JOHNNY: DUKEY IS GOING TO BE STELLA.
DUKEY: GABY IS GOING TO BE BLANCHE DU BOIS... "I'VE ALWAYS RELIED ON THE KINDNESS OF STRANGERS..."
KING: GABY'S THE STREETCAR.
THOM: HOW DID JONIE HELL LEAVE THE BAND? HOW DID YOU GUYS FIND STIFF SLUG?
DUKEY: OH WOW. THAT'S A REAL INTIMATE QUESTION... I THINK WE'LL SAVE MOST OF IT FOR OUR MEMOIRS, BUT IT WAS JUST TIME FOR JONIE TO LEAVE.
GABY: IT WAS A MUTUAL DIFFERENCE.
DUKEY: YEAH...
JOHNNY: I KNOW THAT EVERYONE SAYS THAT, BUT HE JUST WASN'T HAPPY DOING WHAT WE WERE DOING AND HE WAS JUST...
KING: HE WANTED IT TO MOVE FASTER...

JOHNNY: YEAH, AND HE WAS ON THIS MIND TRIP...
THOM: IT DIDN'T "HAPPEN" FAST ENOUGH?
KING: YEAH, YEAH. BECAUSE JONIE HELL WAS REAL GOOD, HE BROUGHT US TOGETHER AND GOT US ALL REALLY SERIOUS.
DUKEY: HEY THAT'S FOR SURE!
KING: HE REALLY DID. HE BROUGHT DOWN SCHEDULES, I MEAN INCREDIBLY DETAILED THREE-MONTH SCHEDULES OF GOALS TO HIT, AND WE SPENT PROBABLY FOUR HOURS, FIVE HOURS ONE AFTERNOON DISCUSSING ALL OF THIS STUFF.
DUKEY: I THINK YOU CAN AGREE THAT WE WOULD BE UNABLE TO MEET 'EM.
KING: YEAH, THEY WERE UNREALISTIC, BUT HE PLANTED THE SEED IN OUR BRAINS THAT THIS WAS ACTUALLY WHAT WE'VE GOTTA DO, WE CAN'T KEEP GOIN', DOING GIG TO GIG AND PLAYING STUFF AND WAITING FOR SHIT TO HAPPEN, WE'VE GOTTA SET THE GOALS AND REACH FOR THEM OURSELVES.
DUKEY (TO TIF): STOP STARING AT ME!! (REFERRING TO HER EYEBALL PASTIES) OH, GOD, THAT'S BEAUTIFUL.
KING: WE JUST PARTED WAYS, SO WE WERE LEFT WITHOUT A DRUMMER.
THOM: AND HOW DID YOU RUN INTO STIFF?



STIFF: WE WERE AT A STUDIO OVER AT WEST BEACH RECORDING WITH ANOTHER BAND THAT I WAS SICK OF AND I HEARD THAT THERE WAS A BAND WITH A KILLER ATTITUDE AND THEY WERE REALLY UGLY AND... HERE I AM.
THOM: WHAT BANDS WERE YOU IN BEFORE THIS?
STIFF: I WAS IN RAIN PARADE AND SAVAGE GRACE. THAT WAS LIKE YIN AND YANG AND I JUST WANTED TO BE IN A BAND THAT WAS COMPLETE ENERGY AND JUST "FUCK EVERYTHING!"
KING: DONALD CAMERON WAS THE ENGINEER ON "SONGS ABOUT SATAN..." AND DONALD CALLED ME ONE AFTERNOON AND SAID, "ARE YOU GUYS STILL LOOKING FOR A DRUMMER?" I SAID YEAH, AND HE SAID, "I THINK WE GOT ONE... C'MON DOWN HERE AND MEET HIM." I SAID, SURE... SO I WENT DOWN TO MEET HIM FIRST, AND I CAME RIGHT FROM WORK--I HAD SHORTS ON, I HAD A CUT-OFF TIE-DYE ON, I HAD SANDALS ON, AND HE WAS DRESSED UP IN FULL LEATHER, YOU KNOW, AND I WALK IN AND HE WAS LIKE "I DON'T KNOW IF I WANNA BE IN THIS BAND AT ALL..."
DUKEY: HE THOUGHT THAT HE WAS GETTING INTO ANOTHER RAIN PARADE...

[LAUGHTER...]
KING: I EVEN TRIED TO PASS MYSELF OFF AS A MEMBER OF JEFFERSON AIRPLANE...
THOM: DIDN'T YOU SAY THAT YOU WERE JERRY GARCIA AT FIRST?
[BOOS...]
KING: NO...NO NO NO NO NO!
THOM: YOU GUYS ARE JUST LIKE FAMILY NOW, YOU ALL GET ALONG REAL WELL?
DUKEY: ABSOLUTELY. EVERYTHING IS FAMILY. I MEAN, WE HAVE SQUABBLES LIKE OTHER FAMILIES DO, WE'VE GOT THE SCARS TO PROVE IT.
JOHNNY: USE VASELINE NEXT TIME!
DUKEY: YEAH, ABSOLUTELY. WITH KITTY LITTER IN IT!
[LAUGHTER...]
THOM: HOW IS YOUR LABEL TREATING YA?
DUKEY: THEY ARE TREATING US PRETTY GOOD. I CAN'T COMPLAIN.
THOM: JIM IS A GREAT PERSON...
DUKEY: THEY SUPPORT US WHOLEHEARTEDLY. IT'S NOT LIKE THEY EVER COME OUT AND SAY, "HEY, DON'T DO THAT IT'S TOO WILD." THAT NEVER COMES OUT OF THEIR MOUTHS.
THOM: SO, YOU HAVE CREATIVE FREEDOM?
DUKEY: OH YEAH.
KING: I GIVE THEM A LOT OF CREDIT BECAUSE WE ARE CURRENTLY UNLIKE ANYTHING THAT THEY HAVE EVER ATTEMPTED BEFORE, AND THEY GAVE US FULL REIGN. THEY SAID, "DO WHAT YOU DO BEST BECAUSE THAT'S WHAT WE WANT." THAT'S WHAT BRIAN (SLAGEL) TOLD ME.
DUKEY: THEY JUST LET US DO THE ALBUM HOW WE WANTED TO DO IT AND MADE A FEW SUGGESTIONS AND WE ALL WORKED TOGETHER AND IT WAS GREAT.
THOM: LET'S GET THIS OUT OF THE WAY, UP FRONT: LET'S CONTRAST BETWEEN YOU AND GWAR. WHAT ARE YOU THAT GWAR IS NOT? BECAUSE I AM SURE THAT THAT IS GOING TO COME UP IN THE FUTURE.
DUKEY: I THINK THAT WE ARE MORE HUMANLY PSYCHOLOGICAL.
KING: WE ARE BASED ON MORE REAL THINGS. GWAR IS MORE FANTASY.
JOHNNY: I DON'T WANT TO TAKE ANYTHING AWAY FROM THEM BECAUSE THEY PUT SUCH A GREAT SHOW ON.
DUKEY: THEY DO A FANTASTIC JOB...
JOHNNY: I WOULD PROBABLY SAY THAT WE ARE MORE, MUSICALLLLL, I GUESS, IS THE WORD.
THOM: THEY ARE A STAGE SHOW WITH A BAND, AND YOU ARE A BAND WITH A STAGE SHOW, PERHAPS?
DUKEY: YES, EXACTLY. FOR ME IT IS KINDA LIKE



COMPARING, IT'S LIKE, YEAH I MEAN WE ARE IN THE SAME BALLPARK BUT-- IT IS KIND OF LIKE TRYING TO COMPARE AND CONTRAST SALVADOR DALI AND PABLO PICASSO, YOU REALLY, I MEAN YOU CAN BUT THE DIFFERENCES ARE SO MUCH, THAT IS IT-- YOU CAN ONLY GO SO FAR IN COMPARING.

THOM: A QUICK QUESTION: DO YOU GUYS EVER READ FLIPSIDE?

DUKEY: YES, OF COURSE.

JOHNNY: WHEN IT COMES OUT I ALWAYS PICK IT UP.

THOM: ANYTHING IN CLOSING THAT YOU WANT TO SAY?

DUKEY: HMM... YOU'RE NEVER TOO OLD TO HAVE SEX WITH A YOUNGER WOMAN OR TO DO PUNK ROCK.

THOM: IS AND OVER OR UNDER?

DUKEY: AHHH, OVER...

JOHNNY: YEAH WELL DUKEY IS TESTIMONY TO THAT!

THOM: WEAR A CONDOM!

DUKEY: YEAH, FILLED WITH DOG FOOD!

[LAUGHTER...]

THOM: OK, NOW I WOULD LIKE TO CLOSE WITH A MOMENT OF SILENCE, FOLLOWED BY THE "SERENITY PRAYER..."

[LAUGHTER...]

DUKEY: GOD--ARCH. GRANT ME THE SERENITY TO ACCEPT THE BLOOD I CANNOT HAVE...THE COURAGE TO TAKE THE BLOOD I CAN...

THOM: ...AND THE WISDOM TO COME UP WITH NEW PROPS!

DUKEY: OH, ABSOLUTELY!

[AFTER THE ABOVE TOOK PLACE, I WAS ABLE TO PULL GABY AND STIFF ASIDE FOR A FEW MINUTES AND TALK TO THEM. FOLLOWING IS A TRANSCRIPT OF THAT CONVERSATION:]

THOM: I WANTED TO KNOW, GABY, WHAT YOU DO TO ACHIEVE THAT VERY UNIQUE SOUND?

GABY: IT'S A GIFT FROM GOD. IT'S JUST NORMAL GEAR, IT'S ALL IN THE WAY YOU PLAY IT, I GUESS. JUST A MARSHALL HEAD, AND A LES PAUL...

THOM: HOW LONG HAVE YOU BEEN PLAYING GUITAR, GABY?

GABY: ABOUT TEN YEARS...

THOM: AND HOW LONG HAVE YOU [STIFF] BEEN PLAYING?

STIFF: SIXTEEN...

THOM: HOW DID YOU GUYS ACHIEVE SUCH A PERFECT CARRY-OVER FOR YOUR LIVE SOUND?

GABY: WE RECORDED EVERYTHING LIVE AND THEN WE ADDED-- WE KEPT THE DRUMS.

THOM: YOU GUYS ARE OBVIOUSLY PLAYING OPPOSITES, COULD YOU GO SO FAR AS TO CALL IT SATIRE?

GABY: THERE'S A LITTLE BIT OF SATIRE IN IT, THERE IS A SENSE OF HUMOR IN IT, BUT WE DON'T TAKE OURSELVES TOO SERIOUSLY.

STIFF: THAT'S FOR SURE, BUT WHEN WE DO PLAY WE PUT EVERYTHING INTO IT. WHATEVER IT IS, IT'S USUALLY UGLY BUT IT'S REAL.

THOM: HOW DO YOU FEEL ABOUT A TOUR WITH GWAR?

GABY: PERSONALLY SPEAKING, I HOPE THAT WE NEVER TOUR WITH GWAR. IT'S NOTHING AGAINST THEM, BUT... WELL, IT'S BECAUSE WE'RE BOTH ON THE SAME LABEL NOW. THEY [METAL BLADE] WANT US TO TOUR WITH THEM. BUT I DON'T THINK THAT IT WOULD BE FAIR TO US OR TO THEM.

STIFF: YEAH, THERE ARE SOME REALLY UNFAIR COMPARISONS GOING ON.

THOM: GABY, WHAT ARE YOU HOPING TO ACHIEVE IN THE FUTURE?

GABY: I DON'T KNOW, I GUESS I AM HOPING THAT WHEN WE GO ON THE ROAD TO MIDDLE AMERICA AND DIFFERENT PLACES THAT PEOPLE DON'T THINK THAT WE'RE...EVIL OR SOMETHING, YOU KNOW?

THOM: WELL, WHAT ARE YOU TRYING TO CONVEY TO THE AUDIENCE? WHAT REACTION ARE YOU HOPING TO GET FROM THEM?

GABY: I JUST HOPE THAT PEOPLE HAVE ENOUGH OF AN OPEN MIND TO ACCEPT PEOPLE FOR WHAT THEY

ARE, AND NOT JUST IMMEDIATELY THINK THAT THEY ARE EVIL BECAUSE THEY ARE DIFFERENT. I MEAN, LIKE, JUST WALKING TO THE CAR DOWN THE STREET ALL OF THESE GUYS ARE SAYING, "OH, LOOK AT THE TRANSVESTITE! LET'S BEAT HIM UP!" AND STUFF LIKE THAT--AND I GET THAT ALL THE TIME.

THOM: PEOPLE JUST DON'T GET THE JOKE?

GABY: WELL, EVEN IF IT'S NOT A JOKE, EVEN THOUGH IT IS PART OF MY PERSONALITY, PEOPLE WANT TO, YOU KNOW, JUST LIKE BECAUSE I AM DIFFERENT THEY WANT TO HURT ME OR SCRUTINIZE ME OR WHATEVER, AND I AM JUST LIKE THIS OTHER PERSON TOO, YOU KNOW? IT'S NOT LIKE I AM SAYING TO THEM, "WELL, HEY, YOU'RE NORMAL..."

STIFF: JUST DON'T JUDGE A WEIRDO BY HIS LOOKS.

GABY: YOU HAVE TO GET DEEP DOWN THERE TO FIND OUT THE TRUTH.

STIFF: JUST LIVE HOW YOU FEEL, YOU KNOW? IF IT'S NORMAL, LIVE THAT WAY, YOU KNOW? IF YA FEEL LIKE DOING SOMETHING ...

GABY: I THINK THAT A LOT OF PEOPLE LIVE A CONFORMIST-TYPE LIFESTYLE AND DEEP DOWN, THEY WANT TO BE THEMSELVES, BUT THEY ARE JUST AFRAID. AND I THINK THAT WE ARE A LITTLE MORE ABOUT BEING HONEST WITH OURSELVES AND BEING OURSELVES.

THOM: HAUNTED GARAGE IS REALLY ABOUT LIVING YOUR COLLECTIVE FANTASIES, ON STAGE?

GABY: YES. AND WE ADD A LOT OF A SENSE OF HUMOR TO IT. IT'S A BIG PART OF IT.

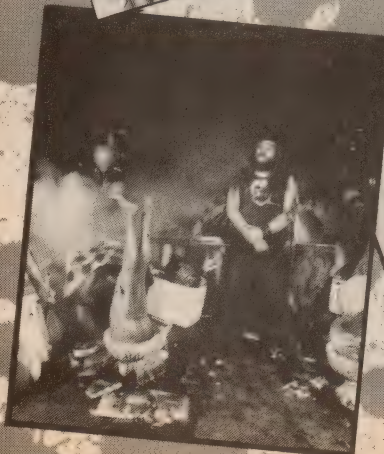
THOM: WHAT CONCISE MESSAGE ARE YOU TRYING

TO CONVEY TO THE PEOPLE THAT ARE GOING TO BE BUYING YOUR ALBUM, AND SEEING YOU LIVE?

GABY: JUST BE YOURSELF, HAVE FUN, AND DON'T TAKE THINGS SO SERIOUSLY. AND THAT'S ONE REASON THAT I DON'T LIKE DOING INTERVIEWS. IT'S BECAUSE PEOPLE WILL READ IT AND THEN THEY WILL THINK--THEY WILL START TAKING IT SERIOUSLY. THEY'LL HANG ON TO EVERY WORD YOU SAY... AND WORDS ARE JUST SOMETHING THAT COME OUT.



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And now for something different. Your probably asking yourself what's this band doing here, in this zine. Well, sometimes it's good to look over the fence and see whats out there in the non-alternative rock scene. So, in the big picture, if you have any emotional problems forget the shrink, form a rock band and bleed to your hearts content.- Gus

NINE STORIES

Nine Stories having only a demo to their name, have roused the interest of a mixed following. Cary Moss's vocals could be compared to that of Otis Reddings at times and an angered Van Morrison at others. Their music is very catchy, where as their vocals have a emotional edge. After their well received show at the Shamrock in Hollywood (Sept,11), we got together on the bus stop outside the club to talk. I swear to god they're the nicest people you'd ever want to meet. - Stef Modert

Nine stories are:

Cary Moss - vocals

Kent Baer - guitar

Joel Oberstein - guitar

Matt Pearson - bass

Art Goethals - drums

Stef: When and how did you all get together?

Cary: Car Wreck.

Matt: It was a bus stop just like this.

Joel: We were all going to blith

Matt: We picked up Kent in Indio (laughter). He was wearing that hat too.

Stef: The Huckfinn hat?

Kent: it was in Bakersfield.

Matt: No, we ah..., Kent was the link. We've known each other since we were about sixteen, Kent was with Joel, and subsequently they need a rhythm section; so they found me, and i found Art and we all lived happily ever after.

Stef: So what is your music all about? What style?

Cary: AAAh.... Jack Keroakian (laughter)

Stef: Jack Keroakian?

Cary: Its based on a loose mood, and lyrically at least, that's all I can talk about, a mood in a sense that I can just, well, not try and make sense, and then decipher it later. Its kind of like automatic writing. I think the best stuff comes out of that.

Stef: Is that why most of your' songs aren't like "standard song structure", you know; verse-verse-chorus-verse and so on? It sounds like your' singing poetry.

Cary: I try to let it write itself, idealistically.

Stef: Light some candles and chant. you write the words right?

Cary: But going to the beat. Now you have to conform this loose idea into the beat.

Stef: So you don't write the music? which one or ones write the music?

Cary: I'm pretty much the lyricist as of now.

Art: All the music is by Nine Stories.

Joel: All four of us.

Stef: Who are your influences.

Kent: I think we have tons.

Matt: Yea. That's the reason the band sort of works without getting stale in one special little genre of music. I like we're definitely searching for our identity, or what our sounds is.

Stef: What, like your own little dent in the music scene?

Art: Well you look at Kents record collection and our rehearsal room.

Stef: What about it?

Art: He has everything. Its everything.

Joel: Its just a wide variety of music,.

Stef: Most of your music is sort of on the edge of country, but then for instance your last song tonight. It was very much a pop song. So what are you sing about?

Cary: Whatever mood the music gives birth to that's what the songs about. "I'm gonna write a song about this" It doesn't usually work. Its kind of a trial and error. you either want to write about that, or you don't.

Joel: I think its kinda fun, you throw something out there then you decipher it later like he was a saying.

Matt: Here comes the bus! (still setting on the bus stop bench)

Stef: He's not even stopping!

Matt: You can tell he hates us.

Stef: So where do you normally play?

Art: Wherever it doesn't pay to play.

Stef: Yea right, Charities?

Art: Well what did you get out of it?

Step: Not a dam thing. a free drink. (jokingly)

Matt: You got a dollar!

Stef: Oh yea! (laughing) a drink & a dollar.

Matt: See!

Stef: That's why I'm here! So where do you play? What clubs.

Art: Coconut Teaser.

Kent: Shamrock

Art: I don't know. They're all different, so its kinda fun to play different places.

Stef: If you were going to play somewhere of your choice, where would it be?

Matt & Art: "The Forum"

Kent: Were on our first, or on our second time playing

around the clubs. Before we were playing a LA pub for 7 or 8 months. Every week.

Stef: What pub, where?

Kent: Milly O Mallys in Santa Monica.

Stef: What, you were like the house band.

Kent: Yea, we were the house band.

Matt: Every Tuesday night.

Joel: We weren't the house band. The house band was on weekends. We only played one weekend.

Kent: That got us sort of ready. Were gonna try to play all the clubs, they're kinda hard t find.

Stef: So what crowd are you playing to?

Art: Paying customers.

Matt: People that appreciate what were doing.

Art: We Actually want to play like where Cary said. It'd be nice to go someplace where they were just all strangers and have them like us.

Cary: Its all the same idea. I mean, you play to get somebody to watch. You've got this music and this idea and concept and this mood. Its liking painting. Looking at my art. I just painted a picture, do you like it? Not that I need complete acceptance. were all looking for acceptance and if I can create an idea and we can all together create a concept around that show it to you and you can be moved..., you look in to the audience and you see someone actually bobbing their head or moving to that, you did it. You've reached them. You've done what you can do.

Stef: Its that what you're aiming at? Reaching people? What are you saying, I mean there's no particular type of crowd that would be more accepting or more interested in what you have to say?

Cary: I'm not gong to say something that prejudice I mean, if you're gonna listen and you can get into it, great. If you don't, hell that's fine too, but I'm not, "Only this type of people can come if you look like this or you read these type of books."

Stef: That's not what I'm saying. Why should someone go see you?



Cary: an experience.

Kent: Its honest.

Cary: Yes, its honest, I think its not contrived.

Art: Unpretentious.

Cary: And its a real attempt by all of us to be, to show ourselves. To show our souls. To show our essence.

Joel: I mean, ok. Put it this way. Were not trained human beings in the music would you know.?

Stef: So you're just kinda winging it?

Matt: But I can chew gum and walk at the same time.

Joel: I think we don't really know how to like,...

Matt: Fake it.

Joel: Yea. Like basically we just play and go "Oh, that sounds good".

Art: You're not going to hear Cary walk at on to the stage and go "Hello Cleveland...We love You!!!"

Stef: What's the matter with Cleveland? So, What you're saying you're not aiming for commercialism?

Joel: Well, I don't think were an alternative band. I think were a very commercial, major label band.

Art: But we don't write songs to be hit singles.

Matt: I don't think were college radio oriented.

Stef: So what are your goals. What do you want to hit the "Big Time" or do you just want to express yourselves and you guys would be content and happy to be an eternal house band?

Cary: I think realistically everybody wants to be financially successful. That's not the major goal, but if I could not work and do this and get paid as much at this point as my job, that would be great.

Matt: See the world and have someone pay you to do it.

Stef: That's everybodys dream, get paid to do what you want to do.

Matt: Well, we want to be at the MTV awards.

Art: Have one of our drunken girlfriends make a speech.

Matt: Our goal is to win at every category.

Joel: Best new group. Best Metal.

Matt: Best old group. Best Rap

Stef: Good luck!

Matt: Dinosaurs of the year award.

Stef: Why are you barefoot tonight Kent? Is that normal? Is it the kinda the Huckfinn look to go with your hat?

Kent: we got here early tonight and uh....

Art: So he can be closer to the ground.

Kent: I planned to go back home, but I never made it.

Matt: Cause you like the feel of the street.

Stef: Brings you closer to the stage to really "Feel" the beat.

Art: That (pointing to Kents feet) is honest. You can't get more honest than that.

Stef: Nope. Where did your name come from, Nine Stories?

Cary: Came out of a window.

Stef: And its having a long fall or what?

Cary: That's it. Yea.

Stef: So it doesn't mean anything? You just came up with.

Cary: Its volumes and vast.

Joel: Its simple. It doesn't give away exactly what you are. When cary and I were first together before anyone else, i guess that was part of the idea. Just because we liked the name.

Stef: You know, also your fliers I've been seeing your fliers. they're pretty unusual.

Cary: Well, Its a sense that you don't want to junk it up, you know, put our faces on there and go "look!" Here we are! Leaning against a wall.

Art: They're an idea, like a story.

Stef: What do you all do when you're not playing music.

Matt: I do a Pee Wee Herman impersonation.

Stef:(teasing) Locally?

Matt: No I go to school.

Stef: What do you do (to Joel)

Joel:I work.



Stef: You work and just wait for the big break right?

Joel: Yea, I wait for the that special day when I don't have to work anymore.

Stef:(To art) And you?

Art: I teach school.

Stef: You do? What kind of school?

Art: Jr.High 7th grade.

Matt: Literature.

Stef: Have they seen you play? Do they know(students) what you play? Do they know what you really are?

Art: Well, they can't really get in any places we play.

Stef:I guess not huh?

Stef: And what about you Kent. what do you do.

Kent Work. and go to Disneyland.

Stef: I noticed you're wearing a Cheshire Cat necklace. You like Disneyland?

Kent: Uh huh....(silence)

Stef: (laughing) You want to uh, elaborate on that?

Kent: I buy stuff from there alot.

Matt: You should tell her about when you got arrested by the Disneyland Police. That's my favorite story because they were the "Happiest police on Earth", weren't they.

Kent: yea they were.

Matt: Hi! I'm sorry to bother you but you'll have to come with us.

Stef: And wheel you off in a Mr Toad. What did you do?

Kent: I took this apple off of Snow White. Its a plastic apple with velcro on it instead of glue cause so many people kept taking it.

Stef: So they just gave up and made it easier for you? Did you get to keep it?

Kent: Yea. I have a bunch of them.

Stef: So what else have you done musically?

Kent: I was just on the this Fox TV thing, on a guitar part for a cartoon series.

Stef: That's pretty neat what cartoon?

Kent: Little Dracula. I played the guitar lick at the end of the credits.

Stef: When's it on?

Kent: It was on last week. It was on all five days of the week and saturday. That was just like a test, it might be a series.

Stef: How did you get chosen for that?

Kent: A friend of mine wrote the music.

Stef: And you just fit into what he wanted?

Art: (teasing) Kent will fit into anything.

Stef: I have heard your demo and it was very well done.

It had 4 songs right? You just did 2 new songs tonight.(besides the rest of the set).

Matt:We'll go back into the studio and do 3 or 4 more songs and shop that tape around.

Stef: Who did your demo?

Matt, Joel, Art: Brad

Joel: Its a studio in a guys garage.

Stef: It sounded pretty good, is he some unknown producer going with a unknown band?

Art: He's not a producer, he's a engineer. We mixed ourself, We haven't worked with a producer yet.

Kent: What does that say? (pointing to my notes)

Stef: It's supposed to help me remember things I wanted to ask you.

Art: Cary What do you do. Cary gets to say what he does.

Stef:(gratefully) Thanks Art.

Cary: I uh, read and pursue carnal knowledge.

Art: He has more sex than any of us.

Cary: Its all part of the writing thing. Carnal Knowledge is just as important as anything.

Stef: So does it just easily flow for you? Your lyrics not your sex.

Cary: It hits you at weird times. I'll wake up from sleep and write lyrics. I don't have a time; today at 5:00, I'll be a genius.

Stef: Fumble for the tape recorder in your sleep, coming out of a dream.

Cary: Either that or I try write it down. I've found recording a little bit faster, cause writing it down there's a loss of time.

Matt: You keep a tape recorder next to your bed?

Cary: yea.

Matt: You mean on? On all night? (gives a weird look)

Stef: All his snoring and mumbling.

Cary: Well you have to edit it (like this interview)

Stef: So what's the final thing you'd like to say to everybody.

Matt: They heard it from you first cause they're gonna hear it from us later.

Cary: Keep an eye out on the name. It will turn into something.

Stef: Anything from you Kent? No Disney recommendation.

Kent: Thanks for interviewing us.

Matt: Kent tell us how it feels to have won the World series.....

SHANES HIT

Books

One of the best books yet on rock and roll criticism is out now and a must read for those of us who can and do. It is *Rock and the Pop Narcotic* and it is by Joe Carducci who worked at *Systematic* before they folded and for *SST* subsequently. He claims after leaving that job he needed to write a book to figure out if it had all been worth it and to, in a way, get it all out of his system. This is not an autobiographical book about experiences, rather it is a philosophical inquiry into rock, and what separated rock from pop... and some of the villains of the process to obscure the differences and otherwise keep the good shit unknown.

While up to scholarly standards, this book isn't extremely disciplined nor rigidly formatted. It jumps around in just the way the associations he made through the years of concepts and ideas must have. It is divided into two main sections. The real book being the initial section of theorizing and going off on all the bullshit. Second section is more a decade by decade overview of bands he thinks rock. Basically he is obsessed with the question "Does it rock?" - and naturally no two people's answers will be identical on a band by band analysis. Not surprisingly he does hold the overall *SST* stable in higher regards than I think most of us who write about rock do - except maybe *Coley* - who it just so happens must be a longtime friend or at least acquaintance of Carducci's because in a sense he is the foil for the book, with many passages written to/for him and humorous one-liners as well.

Plenty of humor in this book. I'm not even gonna attempt to dissect or explain Carducci's theory's like I'm a reviewer for the *NY Review Of Books* or something. I will tell you one way he lightens it up is by interspersing quotes from various musicians or critics - many of them extremely absurd and embarrassing to whomever said them - especially out of context. And a few put in because Carducci thinks they are both pithy and wise - you the reader get to figure it out which are which.

My favorite chapter is called "Narcocritocracy: Protocols of the Learned Elders of Rock and Roll" and lets say that not many critics come away unscathed for their idiotic position through the years. I'm sure that it won't come as any surprise to *Flipside* readers that *Rolling Stone* writers have been both fucking off and fucking shit up for a couple decades plus. Even *Lester Bangs* is called on his lamer stuff - even *Meltzer* isn't bowed to as perfect - yet he writes a jacket blurb saying "This is actually the most unjaded view of rock (writ large) in years, and in many ways the best." Certainly the book, is, if anything, a direct descendent of *Meltzer's* classic *Aesthetics of Rock*.

Like my mainman over at *Black To Comm* zine said to me, "I really liked it - but I have the feeling I'll start hating it soon". The reason being that people like *Chris and Me* (and *Krk and Al*) and hopefully you, who are passionate about rock, will keep thinking about stuff Carducci says and want to debate and rebut part of it, and especially get offended at bands he sluffs off and slags off and pissed off at who he puts on a pedestal and sets up as examples. But to me that just means it is a must read book cuz it gets the juices flowing.

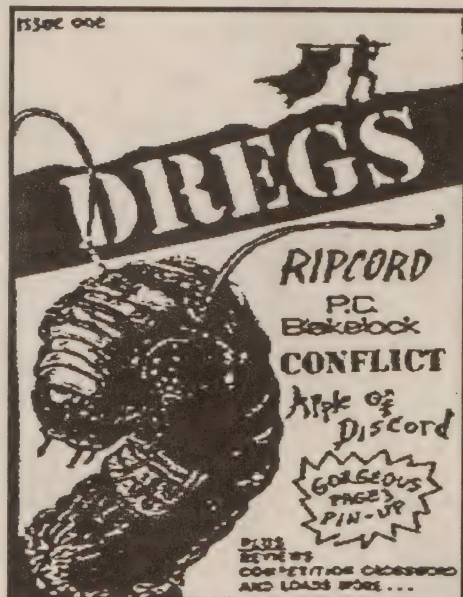
I don't know what stores, if any, carry it in L.A. But it is available by mail through *Forced Exposure*, my second favorite zine after *Flipside*. \$13 bucks might seem like a lot but I think you ought to go for it.

On a much lesser note, I wanted to just mention that there are a lot of books in the "crime" novel, either P.I., police-procedural or anti-heroes only, set in L.A., genre coming out mentioning punk night spots and hangouts as locals.

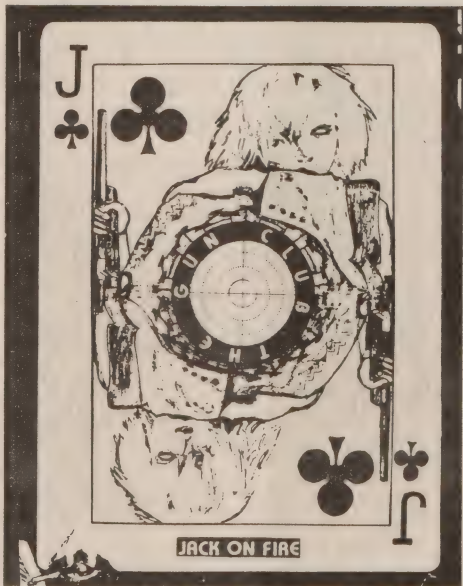
Elmore Leonard's typically excellent book "Get Shorty" has a scene set in *Rajis* - and it is pretty well accurate in description and gives some of the feel of what it is/was like to see bands there. I got to thank *Leonard* sometime, cuz I was about to engage in the torturous task of attempting to write my own crime novel (who better

than a career criminal) and I'd practically started it with a scene in *Rajis*. So now I can be lazy and trash the whole thing.

The other spot to figure in a couple of books recently is *Oki Dogs* - I admit that it was quite awhile ago when it was really known for its punk rockers - back when the



nearby *Starwood* club was still open in the late 70's early 80's and every week had L.A.'s best bands on punk night. Well the crime books are usually using it as a place runaways can be found and they change it's name to *Tommy's Oki Burgers* or change the location to a differ-



ent intersection than *Garner* and *Santa Monica* - but since *William Hallinans* "Everything But The Squal"???? is a better than average P.I. book you might want to check it out. I already forgot the name of the police procedural I read last month that used it, so what the hey!

(*Rock and the Pop Narcotic* is 13 bucks PPD payable to *Forced Exposure* POB 9102, Waltham MA 02254)

Music

No fan of the growing pervasiveness of major label "alternative bands" in principle - with them getting the lions share of airplay on college radio and new music specialty programs on AOR stations - I do want to mention one band who happens to be on *Geffen* that, so

far, seems to be getting overlooked in all tentacles of the rock press. I'm talking about *Warrior Soul*, who were also slated as opening act on the aborted *Sisters of Mercy*/Public Enemy tour.

Warrior Soul are near and dear to my heart for their political stance - not usually a factor in my tastes. But I never could have paid attention to what they were saying if I didn't think they were something special soundwise. Ok, their title cut "Drugs, God and the New Republic" is very similar in sound to *Janes Addiction* at their best. The anthem though, "Wasteland" is as rousing and satisfying of a punk song as I've heard. Up there with "Telling Them", "Sonic reducer", "Burn My Eye" - you name your fave song that is extremely powerful and catchy, and tells everyone where to get off. To me there seems to be a Dictators feel - if you can call "Wasteland" metal tinged it is in that sense. The lyrics are just simply the best pro-drugs, anti-pigs, "got to get out of this country cuz no one's gonna tell me what to do" song possible. If that wasn't in itself enough - they cover *Joy Division's* "Interzone" and do the most original and yet totally faithful to the *Joy Division* version cover I've heard any band do. They've even got an effect where one of the two voices (as with the *JD* version portions of the song come at you from each side, repeating the words in a way designed to get both sides of your brain taking it all in) sounds like it could be *Ian Curtis*.

For historical trivia buffs, I'll mention that one of the members of *Warrior Soul* was in the other L7 - the *Michigan* band that contained two of the current members of *Laughing Hyenas*, their guitarist *Larissa* having sung for that L7 in a somewhat early *Siouxie-ish* way. At the same time that *Laughing Hyenas* singer, *John Brannon*, was fronting *Negative Approach* and recording for *Touch and Go* when it was still *Tesco Vee's* label, L7 were its first 7" released under a "subsidiary" label name, since I suppose *Tesco* thought L7 wasn't quite hard enough for the stuff he was putting out (*The Meatmen*, *The Fix*, *The Necros*, *Negative Approach* and a few more).

FANZINES

Two spotlighted this time around. "Dregs" and "Dangerous Rhythms".

Dregs is a great British fanzine with a twist. *Duncan* is trying to insert erotica, kinda, instead of boring political shit the way most punk zines do there. Sure he likes *Fugazi* and interviews them, but does that mean that his zine has to be "care-bear/I got a halo" core.

He's been getting mixed reactions - on one hand he sells more cyps at shows than his competition, of course that could be attributed to his knowledgeable salesmanship about which types of gig goers are good for the shillings and which aren't (ya can forget the crusties.) And some of the tabloids have picked up on stuff like *Babes in Toyland* sharing their fantasies with him and reprinted them with the obligatory mention of the source.

But meanwhile a lot of politically correct types give him shit and *Chris "Slug and Lettuce"* repressed counterparts in Britain call him a pervert. But hey, not only is *Dregs* a good reading zine - but it is actively trying to do the pen-pal thing with the romantic slant ones welcomed. They are free, so get on that - send him an ad when ya send him some ducats for his mags.

And for all of you who got titillated - *Kat* wants to get muddy and do it, *Lori* wants a castle with a bunch of fireplaces and wine, hash and mushrooms with her Mr. Right and the other gal said it was private.

Dregs is 2 bucks PPD for the back issues and 10 bucks ppd for the next three. *Duncan* is also into trading, even multiple copies so you end up distributing each others zines. *Dregs* POB 110, Liverpool, England L69 8DP.

Dangerous Rhythms is a long running and recently revamped and resurrected zine out of *Jersey* with really excellent coverage of cool bands - not just the better

than average interviews - but great photos and well reproduced. The new issue, the first in two years has interviews with Gregg Turner of the Angry Samoans and Don Bonebrake of X. It was originally intended as a West Coast emphasis issue but that kind of evaporated with a centerpiece interview with Clint Ruin/Foetus and one with Lydia (not the first he's done with her) and a sensational seeming newish band out of NYC called Karen Black who look/read like they'd go over big with Haunted Garage/Gwar fans but who knows what they sound like. Their female front person has worked with Nick Zedd or R. Kern or both (I forgot and I'm too lazy to check).

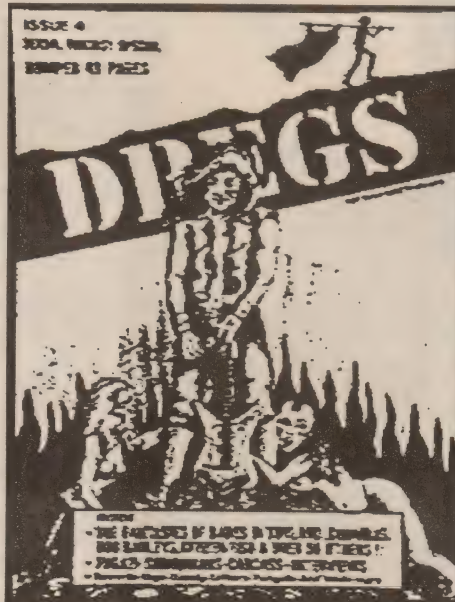
The editor Gene also runs a Gun Club fanzine/fanclub from the same address. It's called "Jack On Fire" and is an excellent source of not only all past/current Gun Club/J.L. Pierce info, but contains interviews with related (even if only tenuously/ indirectly) bands. The most recent issue has a great interview with Beasts of Bourbon - one of my favorite Aussie bands. And since most of my favorite bands are Aussie bands that is saying something - and a chat with Keith Morris who says something kinda lame when he tells how he and Bruce Duff (bassist/guitarist(?) for Keith, Tony Adolescent, Jeff Dahl) argue about who was more influential: 45 Grave or the Gun Club. Well Keith might be right that the weaponry crew were/are more influential but he makes it sound like he blames 45 Grave for every lame Brit goth/gloom band (not that I think all of those are lame mind you) when I would give them credit for horror punk like Serial Killers, Haunted Garage, Gwar etc. A genre not doing too bad at present. Dangerous Rhythms is 2 bucks per issue - with #11 the current issue and back issues back to #4 available at the same price. Send the bucks to Gene Temesey, 439 Rivercrest Dr., Piscataway, NJ 08854.

Before I move on I would like to mention that the well-known "zine about zines" Factsheet Five, that I was music editor (and prime mover for the audio reviews section) of has changed hands. It is hard to imagine Mike Gunderloy selling his brain/soul child into bondage - and I hesitate to speculate on the motivation for doing so - but the fact remains all material for review in Factsheet Five will not go to Mike. There will be a hiatus, albeit a supposedly brief one, while the new publisher/editors put their first issue together. For anyone who remembers the origins of Factsheet Five, its connection to both the science fiction fandom and the anarchist crowd it is doubtful it'll maintain its same format. Undoubtedly it will lose the familiar flavor we've developed a taste for - but we'll all just have to wait and see how it looks. Meanwhile, stop flooding Gunderloy's mailbox (he would get so much mail oftentimes his local post office would deliver him anything that looks weird!) The new Factsheet Five address for sending review material to are as follows - poetry, comics and music (I assume that includes music zines) go to Bill Paulaskas POB 10, Woodhaven NY 11421. Everything else goes to editor in chief Hudson Luce POB 1163, Cincinnati OH 45201-1163. All subscriptions - being 20 bucks for a six issue bulk rate are also go to the Luce address. Hopefully F5 will also show up on better newstands as well.

MISCELLANY AND ERRATA

I've often told Al he ought to let me proof read Flipside (sure Shane - come right on over! - Al) before publishing to clean up all the embarrassing mistakes (like them transcribing Criss from the Muffs influence as the Birds instead of the Byrds) but one other little transcription error leads to an interesting note: in Krks interview with the Gibson Bros. (Hey Krk, I'm glad you did that interview. And you're forgiven for the following error, after all, us Les Thugs fans have to stick together) they talk about "Marion" Linna of the A-Bones. Well dude, it is Miriam Linna, and she was in the Cramps at one time. But what is really weird is them saying Miriam thought their record cover was racist - cuz Lester Bangs once spotlighted her as a possible racist due to a fanzine she

used to do (she co-edits Kicks now, and does books on the Juvie Delinquent books of the 50's/60's) called New Order in which she posed for a pic in front of a Nazi flag and was quoted as calling rock and roll white music. Anyways, only a couple of years ago when Sound Choice reviewed her Juvie fanzines an angry reader wrote in questioning S.C. for giving her any favorable reviews cuz she might be racist. All pretty strange. I'm a racist - I hate all races - it's called misanthropy!



And as for being sexist - even though I like Slug and Lettuce for what it is and does, I have a problem with Chris' letter in Flipside bemoaning the fact horny guys from prison wrote her because her picture was run in the Gal Editors Spotlight. First off, if she doesn't want to



correspond with those guys all she has to do is shitcan their letters. I'd like to know what is so fucking offensive about guys in prison being horny and trying to generate romance/erotic relationships by mail - their only outlet. As anyone/everyone knows - I'm in prison. And I just wrote Lori Barbero of Babes in Toyland a lust letter cuz of seeing her pix and reading her interviews and published fantasy (see Dregs spotlight). I can't imagine anyone less likely to rape someone than someone safely tucked away by the wretched State.

And most of us ain't GG Allin - in other words we aren't gonna burn you with a cigarette if ya do give us action when we get out. Which leads me to my problem with GG. Hey, you got to love the guy for putting out so much stuff musically - but the guy snivelled up a storm when he

was in prison about how it was his music that was keeping him there - even claiming he had detainees in all kinds of places and might just get bounced around from one jurisdiction to another. Well the fuckin' turkey did about 18 months for his S&M trip and I've already been in 3 years for dope (this time around) - but I guess my real bitch is a personal sour grapes type thing. Like why does he get benefit records and all these obsessed fans while I get nada - cuz I was the first punk rocker in an American prison actively claiming that designation in the face of "punk" as a pejorative word and playing music to the stunned inmates, getting outside bands in, writing for, to, and collecting zines. So fuck GG, if you want a pet prisoner scratch my fur. And if anyone can claim to have been in an American prison prior to spring '77 who was into punk - speak up! And is it true GG plans to take some fans with him when he offs himself on stage? Seems like a pretty lame ambition when there are so many worthier folks to annihilate - check out the Boyd Rice record for some suggestions.

I don't even want to get into the various errors in my own column, cuz it is my own shitty handwriting Al and/or a designated shitworker has to transcribe that is at fault but I do want to at least make it clear that the zine Verna was working on was to be called The Ten Commandments, not the Ten Commandments - but due to the co-editor flaking Verna is going to do her own thing - tentatively called Gone Awry and you should now shine that PO Box and write her direct at Verna Doherty 8047 15th Ave. SE, Seattle Wa. 98115. Maybe she can even scare you up copies of her past shit while she puts the new one together.

Fuck it, one more "error", Justice Howard is a fine looking big-titted woman I've no doubt jacked off to in magazines that feature busty women - and she advertises in the Unclassifieds about her streetwise verse that she's got available - and what does Flipside do - but publish a cool piece and say it was by "Justin" Howard (that was because of Pooch's shitty handwriting! - ed) - sheeh! You gotta love it! Justice, if you see this, send me your shit.

Speaking of sending me shit - may I add to all you fanzine editors who used to comp me and stopped cuz you either think I'm a deadbeat, an undeserving criminal type or whatever - fuck you all! You know who you are - there are too many to list!!!

And oh yeah, another fuck you to Gary Indiana (see his Friscozone column last month) deny people their right to get high so you don't lose any friends. You don't know when your friends do junk cuz they know you're a geek and don't confide in you. Why not kneecap the people who keep the antidote for OD's illegal. I know it's too much to hope that a jerk like you would approve of legalizing drugs but what about Narcan - the narcotic antagonist that will bring anyone out of the worst HOD. Dontcha think it ought to be over the counter?!

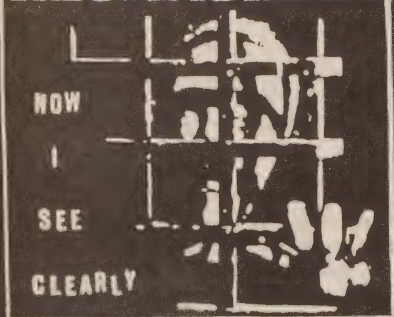
And Amy of Baltimore - who responded to my anti-Rollins pro-drugs letter of some issues back - the prison mailroom cut the back flap of the envelope off when they opened it to "inspect for contraband" and I have to assume that's where your return address was since it sure wasn't anywhere else - so I would've written you back and will if you drop me another line.

Ok, I'm out of here with the admonition that non-pusillanimous pustules will send me zines, soft back books, flyers, comix, correspondence etc... at the address below. If it is a publication you do, there is even the possibility I'll write it up - but don't count on it. A letter of comment is guaranteed though. No vinyl, CDs or non-printed matter will make it to me (though, I did just hear a story about a guy in another joint who had a set of Ginsu knives delivered to him at mail call, I shit you not!).

Sex, drugs, and rock and roll - in whatever order you handle 'em best.

Shane Williams
73673-012 SE Unit
8901 S. Wilmot Rd.
Tucson AZ 85706

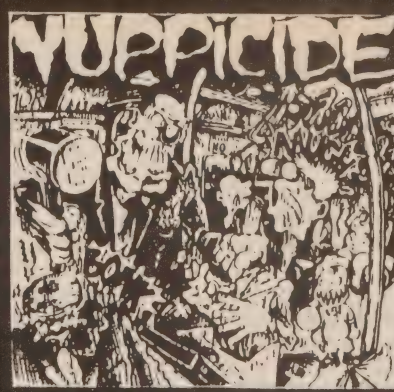
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MUSICAL NOTES

THE SUPER COOLS, MIND OVER METAL

August 30th at Jabberjaw by Sammy Davis III

MINDOVER METAL, who possess one of the dumbest band names that I've ever heard, claim to be one of the first family punk rock trios. Whether or not they are the first, they are otherwise undistinguished, generic punk revivalists of the San Fernando vally squeaky clean "Care Bear Punk" school typified by the ELECTRIC FERRETS. Guitarist IAN WAGNER and drummer RUDY WAGNER used to be in the KINGS OF OBLIVION; the utterly banal tribe that Mind Over Metal purveys suggests how much they needed the guidance of Mike Snider to set them stright and add a little of that razzle-dazzle thrashrock mania, because M.O.M.'s material and presentation were bland, bland, bland. Yawn. The SUPER KOOLS, on the other hand, know how to do the garage punk thing, so it still sounds fresh and vital. Guitarist JUDY TOY (ex-CREAMERS) slings a mean axe with the best of themm and pushes the energy level into the stratosphere. Their LAZY COWGIRLS/CYNICS type of rockin' sounds provided the perfect antidote to the formulaic boredom that preceded their wondrous set. Truly. The Super Kools are super cool, and a must for all fans of this style. Mind Over Metal, on the other hand, really bit it.

MUMMIES, YARD TRAUMA

September 6th at Shamrock by Thom Dionysus night at the Shamrock! The mummies played a so-so set. They are rude, crude and kind of funny, even though their jokes aren't. But hey man they are fucking babies. This IS a talented band, though, yet prone to technical difficulties. Oh, well. Also, the DWARVES are the Dwarves, dudes! And your "attitude" thing just doesn't work in L.A. anymore. That's eighties. YARD TRAUMA rocked the living shit out of the place. They "popped the cherry" on a couple of new songs, and did some old favorites. A good band that deserves your undivided attention. Look for a new album from them in the near future as well. GIRL TROUBLE also played, but see the Al's Bar review for their write-up...

FUGAZI, SANDY DUNCANS EYE, PAPER TULIPS, POPDEFECT, TVTVS, DIRT CLOD FIGHT, OFFSPRING, FUMES, THIS GREAT RELIGION

September 6, Jawbone Canyon Festival, Mojave Desert by Al Desert shows are a big part of the fun here in Southern California, so to end this summer with a blast, Fugazi were set up with a desert gig as promised last summer. Of course there are limitations whenever you are playing anywhere but a professional club, but this show went very smoothly and fun was had till the wee-hours of the morning. I couldn't possibly review a show that had such a great prevailing feeling of cooperation amongst all bands that played. And all bands were indeed quite good, it's takes dedication for any band to schlep their equipment the three hours out of L.A., following vague directions and always questioning if this event is even gonna happen at all. I also won't really review this show because a few of the bands happen to be on Flipside Records (but I did plug them!). Anyway, besides being bummed that a lot of people made the trek "only to see Fugazi" (which seemed like such a waste that people couldn't find it in themselves to get into the spirit of the festival, see some new, great bands, meet some new people and enjoy one great summer night under the stars), the show was a great alternative to the other Fugazi show in the L.A. area (the Palladium). I though it was a totally killer event, and to borrow a phrase from Thrashhead - "It kicked ass". Special thanks to Elwood and his buds for securing the location, Preston and DCF for the PA, Giovanni and Brock for organization and flyers and all the people and bands that made this more than just another gig, but a high point of my summer.

THIS IS EDWIN, THE HUMPERS

September 6th at the New Hillside, Long Beach by Martin McMartin A great local spot to spend a Sunday night pounding a few and checking out local talent for a mere three bucks. Booker Randy and righteous manager/bar-owner Everett seem to be giving a wide variety of acts the opportunity to play in a real do it yourself atmosphere. THIS IS EDWIN are a spectacle fronted by Edwin of Stubo comic fame, and you might remember him from the band Moist and Meaty. My thesaurus is of no help trying to find the right words to describe what a warped front-man Edwin is. Maybe a costumed mental patient with a fistful of whatever



Paper Tulips manage to end the Jawbone Festival with a rousing set to those who would not drop. - photo Al

narcotics Elvis dug in his final days. The rest of the band thrash around minus any wacky garb, which serves to magnify the lunacy of Edwin. These guys have that stop-on-a-dime talent that allows for jerky metallic tempo changes and breaks. Their songwriting recalls the wit and spirit I associate with the early Stiff Records singles. Go see for yourself. The Humpers are the kind of snot-nosed punks that would make Sir Johnny Thunders rattle his tired bones in appreciation. Scott 'Leluxe' Drake has shoved all the guitar duties on the amazing Jeff Fieldhouse, who more than shoulders the load while Scott drinks, jerks around, and tonight nearly started a riot with that "I dare you to smash me in the face" frontman enthusiasm. Not a ballad in sight, they ripped for at least a half hour with tons of politically incorrect ravers like, "Hey Shadow" with its "I need a pipe, I need to get high!!" chorus. Now all they need is a willing local label. Next time they play, take that chip on your shoulder out for a night on the town and go see the Humpers. It won't be a let down.

THE ENEMIES, GIRL TROUBLE

September 7th at Al's Bar by Thom

Well, lessee here... first off, thanks go to Gregory B. Harris (the "soundman") for just being cool- even though HE IS the SICK MOTHERFUCKER! First up was the ENEMIES, who were plagued with technical difficulties. This created a loss of momentum that was not their fault. A good band on a bad night. It happens to the best of 'em. Their sound is very raw, thrown together noise with a beat (my favorite!). Later on, GIRL TROUBLE from "up north" took the stage. I like this band. Really grungy, rockabilly sound. Impressive, humorous stage antics. Very well rehearsed and tight. BUT. If the lead singer would get his LUX INTERIOR fixation out of his system, this band would RULE. It is not enough to annoy me too much, though, and the man IS talented. I'll get over it, I am sure.

BABYLAND, PULL YOUR HEAD OUT, THE STRIKE

September 12th at Raji's by Thrashhead

The Strike played melodic '77 influenced punk rock. Nothing special just good old punk rock. Pretty interesting. Pull Your Head Out were next.

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FLESHEATERS	<i>I Don't Wanna Go Down To The Basement</i>
BADTOWN BOYS	<i>Glad To See You Go</i>
CHEMICAL PEOPLE	<i>I Want You Around</i>
GROOVIE GHOU LIES	<i>Pet Semetary</i>
FLOWER LEPERDS	<i>Commando</i>
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BAD RELIGION	<i>We're a Happy Family</i>
JEFF DAHL	<i>Chinese Rocks</i>
TOMMYKNOCKERS	<i>We Want The Airwaves</i>
WHITE FLAG	<i>Babysitter</i>
METAL MIKE, LISA & JULIA	<i>I Remember You</i>
MOTORCYCLE BOY	<i>Loudmouth</i>
THE AGNEWS	<i>Bonzo Goes To Bittsburg</i>
CREAMERS	<i>53rd And 3rd</i>
BLAST	<i>Now I Wanna Sniff Some Glue</i>
BULIMIA BANQUET	<i>Endless Vacation</i>
ELECTRIC FERRETS	<i>I Don't Care</i>

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This band improves by leaps and bounds everytime I see them. They've tightened up and lot of loose ends and are really rocking hard, check them out. Last up Babyland played a devastaing set. for once the P.A. was turned up loud enough so I could hear the music. Great tunes, intense performance.

DUMPSTER, HAUNTED GARAGE, THE DWARVES

Friday, September 13th at The Roxy by Thom
All I am going to say about DUMPSTER is that they didn't do the PEPSI theme, which disappointed me. A lot of wierd shit happened at this one. First off, though, I would like to graciously thank JIM at METAL BLADE for going WAY out of his way to get Bob, Tiffany and myself

and an argument ensued. Ha ha! Then I went outside and caught HAUNTED GARAGE. The crowd was ridiculous, the bouncers getting trampled. One stage-diver was running around the stage acting like a fool, and as a bouncer tried to push him into the crowd, the fan grabbed the bouncer and took him with him! Doooahh! Dukey even got into the act, pushing people back and laughing. HG sounded incredible, louder than ever, with lots of new props (corpses, "blood guns," etc.) and the crowd loved it. During the show, Johnny Ho blacked out from the heat and fell on his back, guitar in hand. One of the "Gore-Gore Girls" thought he was just lying down on the job and sat on his face! Whoops. Johnny was carried off of the stage and returned a few minutes later. Gaby was intense as usual, wearing a total "Mardi Gras" get-up. Never better! The Dwarves kept their word, and

same time. Other songs were a slower pace and real ambient. The whole time I kept comparing them to Helios Creed. Which is kind of ironic, because they are influenced by Hawkwind and Chrome. They are a killer band with a fresh new sound.

EMULATOR, GRANDPA KNUCKLEHEAD, ETC...

September 20th at Al's Bar by Greg the "Soundman"
(This review was taken verbatim from a post on Offworld BBS by Thom and only edited for cosmetics!)

Last night the show at AL'S BAR was going real good, it was an *on* night... the first band, a power trio called EMULATOR, was delayed twice by the fucking film crew shooting some lame teevee show outside....only got to play 3 or 4 songs...too bad, they were hot...the next band, a conglomeration of horns and shit called GRANDPA KNUCKLEHEAD, lots of horns, hard funk. About a quarter after 11, halfway through their set, the Fire Marshall and LAPD shut the place down... the fucking film crew called the cops on us because we messed up their shoot! The Fire Marshall gave us a ticket for overcrowding, (we were way under capacity by our door count), which is a pissier but nothing new. The LAPD, however, combed the place for alcohol, (our liquor license is suspended until the end of the month), drugs and any other illegal activity, found none...the vice cops were really pissed off...so they gave us a ticket for *DANCING*!!!! "Dance Hall Permit Violation" - what fucking year is this? The LAPD is totally out of control! It's against the law to dance to live music? What is the legal definition of dancing? I call an authority that bans art of any form a fascist police state!!! Oh yeah, the headliners, SECTION 8 and The HEPCATS never got to play a note but were last seen heading to a nearby loft to party all night. While the place was being cleared out I was laying low in the soundbooth and overheard the firemen and pigs talking, they had just come from busting a WEDDING at a PRIVATE home! They had a list of parties to bust all over town, hope you weren't at one! DANCING IS NOT A CRIME!

[Offworld BBS - (213) 655-1113 12-2400 8-N-1 - Greg is #2816, Thom is #3192]



The EMEMIES at the Shamrock - photo Al

in the door. First off, let me describe the atmosphere-hotter than hell itself! The club was oversold by thousands, and moving around was next to impossible. Asshole security guards and even a few kind sheriff depts were available to hassle the fans. The girl at the front door would not give me a backstage pass, so I hit JOHNNY HO up for one. He gave me one of his last passes. Thanks! So then I went backstage. BLAG of the Dwarves was hanging out on the stairs, and we started laughing about how long they would play. I bet that they wouldn't last 15 minutes (as usual). He assured me that they planned to play a full set. Impossible, I said. 20 minutes max. Just then, a waitress showed up with about 10 beers. Blag grabbed one, and a swarm of others showed up and grabbed the rest. The waitress wanted to know who was going to pay for it all, and he told her to go upstairs. A minute later she came back down upset as all hell because no one paid her. Blag told her to put it all on the "Drawvves tab," to which she responded that there wasn't one. He said that they had no money until they got paid,

actually played 35+ minutes! Can you believe it? I didn't KNOW they had that much material-ha ha! The crowd was apeshit the entire time they played, and the Dwarves were their usual disgustingly great selves. After the show, Tif, Bob and myself went to HG's "private" party (that EVERYBODY knew about) and bagged on all of the "glam"-wait. In this case glam is a complement. Let's just say "who cares WHO this party is for...as long as they're famous!" HG was obviously uncomfortable with it all, but nonetheless put up with it. We hung out for awhile and I got the interview that is elsewhere in this issue. Whew, WHAT a night!

PRESSUREHED

September 17th at Shamrock by Thrashead
I missed Babyland because I was late. Stupid move on my part because I heard they were great, shit! Finally I got to see the band Al keeps raving about. Some of the songs were fast paced and noisy, but somewhat melodic at the

BULIMIA BANQUET, BUGLAMP

September 21st at Al's Bar by Thrashead
Thanks to Greg for getting me into this one. when I arrived Buglamp were rocking out. Buglamp play the pre-punk early lggy/Dictators type sound. Dirty Rock'n'roll at it's finest. The musicians were doing some stupid glam posing, but Keith Morris stole the show jumping around and being a mad man. Great performance on keith's part. This is the first time I have seen Bulimia Banquet since they got back from Europe and with a new line up. The new line up consists of Travis on drums, Steve on guitar, and then of course Julia and Al. The new line up was fantastic. They unleashed some old classics and some real hard new songs. The new Bulimia Banquet is very tight and a little faster than before. I was impressed really good set. Check the new line up out.

PAULA PIERCE TRIBUTE featuring THE MUFFS, CHERIE & MARIE CURRIE, PRECIOUS METAL, HARDLY DANGEROUS, BENT BACK TULIPS, UNSTOPPABLE, ABBY TRAVIS & ROBERT HECKER, WHITE FLAG

Monday, September 23rd at Cock Teaszer by Bob & Thom

First off, we would like to establish that we went there without high expectations. We mean, it WAS for a cause

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and all, but we just weren't expecting much. Let us first describe the atmosphere. Upon entering the band room, we were greeted by a very tacky slideshow of Paula. Thom noticed that Arlan was hanging out watching it for quite some time (just to give you an idea of it's "tack" level). Just opposing their 60's garage period slides with their glam/hard rock period gave the whole thing a very SPINAL TAP feel. Now for the show: Bob thought that ROBERT and ABBY'S "noodling" was self-indulgent, but kind of charming—they came off as a couple of displaced flower children. Next let us slam CHERIE & MARIE CURRIE. They got up on stage and sang the lamest, most self-gratifying and tasteless version of "Imagine" by John Lennon ever attempted by anyone. Let's face it. The only reason they were there was because they desperately wanted a gig. MELANIE VAMMEN [of the Muffs] told Thom that Cherie barely even KNEW Paula—that once Mel, and she forgets who else played backup for her which was the extent of it. Tiffany was in the bathroom before the gig and spotted Cherie POSING in the mirror with a fake microphone, practicing!! Haha! BUSTED!! PRECIOUS METAL bored the shit out of us. They played for TEN years it seemed, and both Bob and Thom rejoiced when the plug got pulled. Pop-metal with no talent to back it up. Bob's problem was that they were so "...typical, the kind of band that just wanted to rely on the novelty of being girls." Thom just fucking hated 'em! BENT BACK TULIPS were DRAMARAMA in disguise. Not

with Bigfoot. We both thought that it was great when UNSTOPPABLE -STOPPED- playing. Nuff said. WHITE FLAG was great! Very raw, fresh and improvised. THE MUFFS saved the entire evening for us. Two Pandoras

MIND OVER METAL, MUFFS, LAZY COWGIRLS, TRASH CAN SCHOOL

September 28th at Raji's by Thrashead
Mind Over Metal were first and really hard punk rock. A



Dick Tit at the Shamrock photo by Al



This Is Edwin, This is Edwin - photo McMartin

too bad, but of course they are commercial. CLEM BURKE [ex-BLONDIE drummer] was interesting to see, but we all noticed that he has a LOT of hair on his back, which disgusted us. We bet a lot of people confuse him

covers that BOTH exceeded the original recorded versions, and Kim MORE THAN did justice to the vocals. Tighter and tighter they get.. it's truly amazing to see this band evolve so fast. Because of them, we both changed their minds about suicide and decided to live one more day. Bob accidentally saw HARDLY DANGEROUS a year ago, Thom heard the rumours, so we got the hell out of there before this cheesy and plastic bunch of bimbos hit the stage and made us both musically impotent.

RHYTHM COLLISION, MR. T EXPERIENCE, MINATURES

September 27th at Al's Bar by Thrashead

The Minatures were a pleasant surprise from San Diego. They played some really good punk and power pop with some other influences mixed in. MTX Played a fantastic set as usual. They unloaded a bunch of really hot new tunes this show. Most of the songs are going to be on a new LP they're recording. Of course MTX played they're classic tuneage too. Rhythm Collision played they're best show yet, this band constantly improves by leaps and bounds. Good fast paced punk rock with some melodic overtones to it. They have a good LP out too which a lot of the material played came from. Great line up.

nically distorted guitar and bass gave the tunes that special kick in the pants all intense tunes have. The Muffs were next and played a great set as usual. They played some really hot new tunes and stuff from the upcoming single. Great buzzsaw pop punk. This is the first time the Lazy Cowgirls hit the stage in two years and boy did they ever kick ass! Straight ahead, slap in the face punk and roll no hold barred! Trash Can School finished off the night with a bulldozer set that cleaned up the place. Trash Can School played their popular tunes with a few new ones thrown in. These new tunes really rock, but what else would you expect from Trash Can School. Great line up and Good night.

MY NAME, COFFIN BREAK

October 8th at Jabberjaw by Thrashead

My Name played this original kind of weird fusion between jazz and punk with some other influences thrown in. There were some real catchy parts to their songs. Other parts I had to put some real thought to figure them out. My Name were really energetic, jumping and moving around. Pretty impressive. Coffin Break got up and kicked booty all over the place. Coffin Break played tunes from all their recordings in no particular order. Nothing but good straight rocking punk came out, Coffin Break delivered the goods. Great Coffin Break at the Jabberjaw coffee house.

JACK BREWER BAND, SANDY DUNCAN'S EYE, POSTER CHILDREN

Friday, October 11th at Al's Bar by Thom

I arrived right in the middle of JACK BREWER'S set. Formerly the lead singer of SACCHARINE TRUST, at first I thought that he was a pale shadow of his former self. I told this to GUS who told me to go back and listen to them some more. I did, and when it was over I felt as if I had been raked over the coals. Powerful, charismatic as always, with a very demented and trashed-out band. Is it just me though or has the ol' vocal chords gotten more baritone? Four girls dressed in tacky early 70's clothes crossed with late 60's hair made this one a wierd experi-

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ence. Next up: SANDY DUNCAN'S EYE. CHARLIE and NICK from POPDEFECT were there celebrating something- I am not sure what, but let's just say that from their level of intoxication there had to be SOME sort of occasion! Anyway, Charlie and Nick egged on ROBERTO and the gang while they were setting up. Funny as shit, but it didn't look like they were enjoying it too much! No offense, SDE, but Charlie sure came up with some zingers! Nick just called 'em "hippies." Anyway, I am glad that "Bob Said Yes" because when they played I was bashed in the face with some fantastically distorted noise. Roberto's vocals are nothing short of demonic, and if you play a guitar you must check 'em out and appreciate their "pedal system" that can make noises MY ears have never heard before- ever. Finally, the POSTER CHILDREN from Illinois hit the stage. Although a good band, and obviously hard-working with their TWINTONE album and all, I felt that they were a bit redundant and needed some more polishing. Very garagy sound, heavy on the bass, rhythm guitar is there but barely registering. Couldn't hear the vocals, either. Girl bass player (move over TOAST, you started a trend!). Hell, knowing me I will probably interview 'em next time they come around... Thanks to Al's Bar for the hospitality (as usual!).

THE MANZANITA SISTERS, ENEMIES, BLACK ANGEL'S DEATH SONG, DICKTIT

October 16th at the Shamrock by Thrashead
The Manzanita Sisters are Julia from Bulimia Banquet, Mia from Spoon, and the "washboard king" Mark. They play some good ole down home acoustic jams. They did an acoustic version of Bulimia Banquet's "Naked Movie Star", that came off really well. Despite some technical difficulties the Enemies pulled off a real rocking show complete with noisy distortion type punk and roll. Black Angel's Death Song were next. They played a bunch of good new songs as well as the songs off their Dionysus single. Great Velvet's influenced stuff. Then Dicktit got all punk rock on the stage playing one of their tightest shows to date. Alex was dressed up as a playboy bunny, it was fucking hilarious. Then the Muffs did a surprise song without Melanie (because she wasn't there) using Dicktit's equipment.

JONESTOWN, LES THUGS

October 17th at Jabberjaw by Thrashead
Jonestown are a very interesting band. You really can't describe them or fit them in a musical category. They just take anything and go with it. I thought it was really cool when their guitarist whipped out the trumbone and

started to jam. Very interesting. Les Thugs were next, they played a fantastic set of their hook laden punk rock. They played a good amount of material off the new



Pookie / GG Allin - thanks to Katon (World Trust) for taking this picture even though I came out looking like a fat middle aged Italian guy.

album, but they also covered their other releases very well, great show.

POOKIE'S PLUNDERS with GG ALLIN...

October 18th at Spirit Club (San Diego) by guess who? Howdy, Pookie here again. First off, no thanks to that bonehead Joey R. from Jughead's Revenge who never gave me the pictures I took in Tucson when I went there with them several fuckin months ago. No thanks bonehead. OK so I decided to take a trip to San Diego, interview Meatwagon (should be in this issue) and GG Allin (never happened). Thanks to Darryl and Andy from Meatwagon for putting me up over mt three day stay. Anyway Darryl keeps calling around and finally gets a call that his big hero GG ahas arrived, so we high tailed it to the Spirit club. Once there it didn't seem like anybody was to eager to meet him, so I walked up and shook his hand, introduced myself, and started talking to him. I also talked to GG's brother Merle who informed me there's not way he'll be anywhere near GG's last gig in '92. Some bald moron from H.B. kept annoying GG, so GG punched him in the face twice. Later on about eight people separately beat this bald moron up for various reasons and finally the cops picked him up. GG splits somewhere after sound check and the first bands start playing, but I went outside. After one or two bands, this band RSMD with this cool guy Scott Nelson turned out a good set of heavy metallic hardcore. Then a bunch of people showed up like Rikk Agnew, KRK, and Katon (Zed's and World Trust). GG came back and Meatwagon went up and ripped into their best set ever. Half way through their set I went to hang out in GG's dressing room. GG was really cool and I asked him a lot of good questions that I think this guy from Chicago that was

following GG around the country taped. So if your ready for this, I'd really like a copy please. Katon took some great pics of GG and me and I ever got a reluctant krk to do so. Now it was time for GG and the Murder Junkies, which included his brother Merle and Chicken John of Lecth Patrol, to annihilate the club. GG, naked except for cowboy boots, starts breaking bottles (some on his own head), and throwing them at the audience. The band started to play and gg went nuts, destroying mic after micon his own head. He runs out into the audience tramping everything in his path quicker than Godzilla, as the scared shitless audience parted like the Red Sea. GG grabs Darryl's ex-girlfriend and dragged her around by the hair. A continuous volley of tables, chairs, and bottles for the audience could not stop the evil superman as the bounced off his body like peanuts.

Then he grabs a ceiling pipe, pulls himself up, and kicks a big light to pieces. Hanging upside down he started kicking holes in the ceiling and finally dropped off landing on his head. HOLY SHIT, he's up like nothing happened! GG starts taking a shit and everyone started running, fearing shit worse than broken bottles. He then rammed a drum stick so far up his ass he started bleeding. By now there's a pile of up turned chairs at the front of the stage and GG does a belly flop dive straight into the metal legs. Will nothing stop him!? Fuckin no way! Someone throws a bottle, it shatters on GG's forehead, and it didn't phase him one bit as he ran after the guy who did it. Finally under a fierce wall of flying chairs GG and the band leaves the stage. I went outside to talk to a bloodied but undefeated GG, but he said the band was insisting on leaving so the interview never happened. I said goodbye to GG and they split. Krk had shown some real guts by staying up front the whole time and has GG's blood on his jacket to prove it. Katon, Krk, me and everyone else agreed it was the most amazing show ever! Next time you hear a story about GG's exploits, believe it! If you think you could stop him, think again! GG is superman! GG is Christ! GG is Satan! GG is rock'n'roll! P.S. Thanks to Thrashead for typing this, my knuckle hurt.

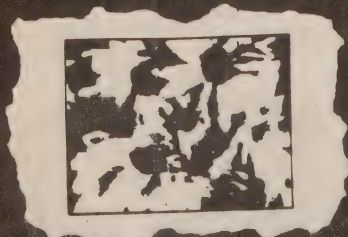
HELIOS CREED, PRESSUREHED, SHIVERS, HEX,

October 23rd at Shamrock

HELIOS CREED,

October 24th at Jabberjaw by Thrashead
Hex and the Shivers bored me to no fucking end. Hex sounded like Fleetwood Mac (YUCK). The Shivers looked like college kids playing wimpy punk rock (yawn). Relief

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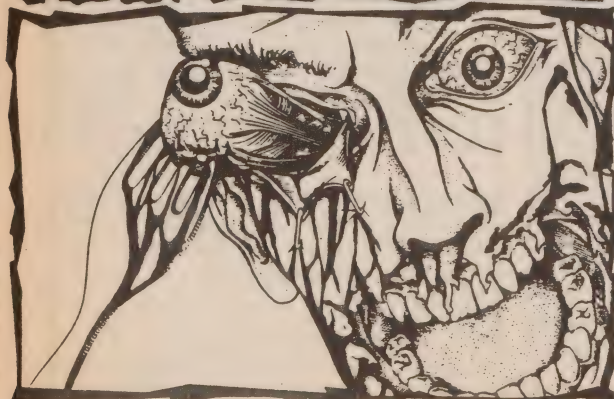
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came when Pressured hit the stage. Because the first two shitty bands took too fucking long, Pressured voluntarily cut their set short so Helios would have more time to play. Pressured played mostly their faster paced tunes. Helios got up there a ripped out an intense set, focusing mostly on his material from his new album. He also threw in a few classics as well. The next night at Jabberjaw Helios played another intense set, overcoming technical difficulties. Great shows.

CRITICAL MASS: CRAIG LEE BENEFIT

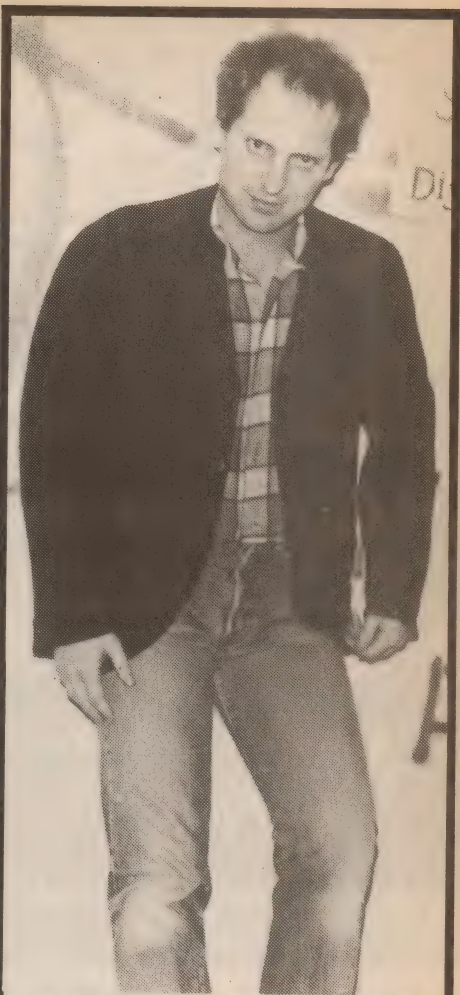
September 4, at the Palace by Pat Fear

This monster of a show was a benefit of ex-Bags guitarist, Flipside/L.A. Weekly/L.A. Times writer Craig Lee, who

was then ailing and hospitalized due to AIDS related complications. Sadly, though the show sold out and raised a lot of money to help Craig to be more comfortable, he has passed on, and will be missed. To attempt to eulogize him briefly would be an insult to his memory; however, this production, and the spirit of unity and love from the community to which Craig contributed to for 15 years is as grand a statement anyone could hope for.

Hosted by Phranc, a former bandmate of Craig in Catholic Discipline, along with the ever sultry Vaginal Creme Davis, the line-up itself is too lengthy to go into unless Al decides to run the list from the program (Ta-da! - Al). The mindblowing highlights were, as everyone expected: THE ZEROS! Not the purple ones, but the

Bomp/Testube 1977 era greats. All grown up, the reformed for the first time in 8 or 9 years as the original four piece (with Robert aka El Vez), and brought the house down. Equally alarming was the Gogo's with Exene singing, since Belinda was on tour. "This Town"/"We're Desperate" and appropriately Iggy's "Lust For Life". Charlotte guested with Redd Kross on her vintage Eyes classic "Don't Talk To Me" (more Masque nostalgia), and Redd Kross dedicated their set to their "first ever manager, Craig". Paul Cutler period Dream Syndicate reunion, which Paul says is his last live performance ever, Craig's last musical project was Alarma! doing songs he wrote, L7, too much to mention. Only drag was former band member Alice Bag NOT jamming with the Circle Jerks, but in the rush of good vibes, nobody was too bummed. All in all a noble effort for a great cause. If it couldn't save Craig, perhaps it raised some consciousness, as I hear it's happening again for the Craig Lee Fund: Being Alive! in the near future. Low point: Scalpers selling FAKE tickets for \$50 to people who didn't get in.



CRAIG LEE

Well I can't pretend to praise Craig for anything he ever did for me. Fact was we never saw eye to eye. I'm not going to say how he was so supportive of "my" underground scene because he wasn't. He never did a single story on any Flipside Records act (in the LA Weekly or the LA Times), and he never did dig the stuff we covered in this zine (post '78 that is). But that's ok, I never liked any of Craig's bands except for the Bags... but big boo-hoo, what a sour puss - well, I'm not going to be two faced about this because I knew Craig wouldn't have been, and he would have called my bluff immediately. Craig was indeed a friend of mine. I knew him for a very long time. I've seen him play in many bands, I've seen him enthusiastic, I've seen him bummed and sarcastic. But I've always thought that Craig was honest; real enough to call a spade a spade, and square enough to tell it to your face. We could always talk, and it was always differences we would talk about. He would never shy away from the confrontation, nor did he mellow out his own opinions, he stood his ground, he knew HIS stuff. So, I will miss Craig, not for his ground breaking journalism (although the Club Fuck article in the L.A. Weekly was excellent) but because Craig had integrity and endurance. He lasted, he endured, he out lived many bands careers, he stuck with it through all the ups and downs and all his ups and downs. I'll miss seeing what Craig is going to do next, and hoping that our musical paths would cross again like they did 14 years ago when I met him. Yeah, I will remember Craig Lee.... - Al

AS OF AUGUST 28th -
SCHEDULE OF EVENTS
Critical Mass: A Benefit For Craig
September 4, 1991 WAY SUBJECT TO CHANGE

Time	Act
07:30 - 07:40	Phranc, Vaginal Creme Davis
07:40 - 07:50	Debbie Patino, Tony Gilkyson
07:55 - 08:05	Blackbird
08:10 - 08:20	Chase Holiday Combo
08:25 - 08:35	Alarma! <i>Holiday</i>
08:40 - 08:50	Kristian Hoffman + Will Glenn
08:55 - 09:10	HIREHOSE
09:15 - 09:30	Perry Farrell Combo
09:35 - 09:50	The Go Go's w/Exene Cervenka
09:55 - 10:10	Redd Kross w/Charlotte Caffey
10:15 - 10:25	John Fleck
10:30 - 10:45	Concrete Blond
10:50 - 11:00	Zeros (1977) <i>Rule!</i>
11:05 - 11:15	Angelo Moore
11:20 - 11:35	Dream Syndicate
11:40 - 11:50	Ringling Sisters
11:55 - 12:10	L7
12:15 - 12:30	Flea, Chad Smith, Zander Schloss, John and Dix Denny
12:35 - 12:50	Thelionious Monster
12:55 - 01:10	Circle Jerks <i>with Alice Bag!</i>
01:15 - 01:25	El Vez
01:30 - 01:45	Dramarama
01:50 - 02:00	Deborah Iyall & The New Cynics

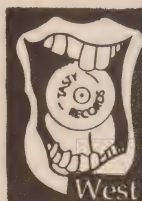
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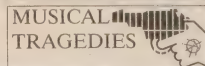
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FRISCOZONE

by (the real) Gary Indiana

Yo, if you sent me a package about mid-September, the fucking Postal Disservice lost it. Sorry. I'd sure like to know what it was.

OK, short and shitty this time, I've been too goddamn busy for gigs. I moved back into a dormitory only this time it's not on campus and my neighbors are a buncha twisted motorcycle punks and I want some sleep! OK, calm down; back in September, Friday the Sixth to be exact, I arrived fashionably late at the Chameleon to see the **PASTELS**. Karen had told me they were real good and she has good taste so I went and damn I didn't like 'em. Real pale Scottish kids who were entirely full of themselves, or just lazy, anyway it was pretty lame. Phooey. Bring back the Rezillos.

Then Wednesday the 18th a marvelous KPOO Paul Rat Jukebox nite at the Kennel with **PAPA WHEELIE** opening, they were great as always although the sound was weird, next up the **TOILING MIDGETS** who didn't fit in at all, a few left but those of us who endured were totally rocked by the **JACKSON SAINTS**. As I've said before, this band will rule the world.

The three Bad Biker Bitches from Heck held their birthday bash at the Covered Wagon the 23rd, featuring **FAST EDDIE & HIS ROCKABILLY LEGENDS**. What a party, they danced, they hollered, they fell down; can't wait till next year!

Come Friday I stopped in at the 'Geist for beer and tequila, then to the Kennel in time to miss the opener plus most of **VICTIM'S FAMILY**'s set; next up was **ALICE DONUT**, those way cool New Yorkers with the way cool new album. They were excellent, so good I slammed my little butt off. Tight, great playing, solid drumming, and that guy's weird voice...go see 'em! Following a hard act was **L7**, who also rocked as is their wont; I danced until totally out of breath, I mean the place was packed and steamin'. For days, maybe weeks, I was sore, in fact my knee may never be the same from Orlando of **SPECIAL FORCES** falling on it, that's a big baldheaded fella.

Sunday the 27th I cruised down to the Polo Field for the Ben & Jerry's Ice Cream free show. The lines for ice cream were huge so I just listened to **CARLOS SANTANA** endlessly jam with a buncha people, and watched the hippies throw...wheat! Big piles of wheat and they were throwing it all over. Weird. On the way back through the Haight I stopped by Nightbreak and was pleasantly surprised to find **HEMI** doing their best to blast out all the windows; the hippies on the street were agast.

Not a hippie in sight October 12 at Oakland Stadium for this year's only Day On The Green, featuring **METALLICA**. This was not peace and love. Opening up was **SOUNDGARDEN**, who were quite good, good sound, good stage presence, etc. The singer claimed that HE was Long Dong Silver, har har. Next up was **FAITH NO MORE**, first time I'd seen them in years, and by golly they are pretty good. A very high-energy set with some decent pit action going. Is it true the old singer replaced HR in **BAD BRAINS**??? Good lord. During their set I caught some neanderthal action right next to me, some ugly goomer attacking some kid for bumping into him. Duh. Suddenly I noticed that the field was full of ugly goomers so I got paranoid and went into the stands, where I found Steve from Club O, and his buddies. We watched in bug-eyed amazement as fight after fight broke out, ugly goomers pounding small fry, or each other, or anyone with his shirt off. We're talking serious white trash motherfuckers here. I'd feel safer at an NWA show. Next up was **QUEENSRYCHE**, who were fairly ordinary arena-glam-hair-pseudo-intellectual metal stuff; some good tunes actually but not quite the band we wanted to see.

After them it's a long, long break, we go up to the way high seats where I find some Zeitgeist vixens I know. We're watching the goomers do their thing when some genius starts a big throwing fest. Everything loose takes to the air, first cardboard and cups then toilet paper and clothing, whole sections on the side flee the pelting from above, it's a fucking blizzard folks, then the

looneys on the field rip up hunks of turf and it's a turf war! I'm expecting tear gas shells and water cannon any minute when Metallica finally comes out with "Enter Sandman" and the place went really berserk. I counted at least sixteen pits all over the field. So they did pretty much the whole new album plus plenty of old stuff like "Seek & Destroy", they must have played a good two hours. All in all an excellent production by Bill Graham Presents, the stage was a giant Pushead design with two of his dorky skulls covering the PA towers flanking the stage. And a significant one: Metallica had just returned from Moscow where they played with AC/DC for free, so this was their first live show of the new album in the US. I was there, nyah nyah.

Ok, briefly, the 20th was the last AFM race up at Sears Point, be there next year people! I watched the big fire from Sonoma and the Bridge, that was a weird day. The World Series was rockin'. Halloween was cool, saw the **BLADE RUNNER** "Director's Cut" at the Castro, stepped out into the midst of a zillion people, yes it was Halloween in the Castro. Funny as hell for a while, eventually claustrophobic. Walked over to the Dovre Club for a pint, then to the Chameleon. **TIMCO** opened, I hated them, then the **STEEPLESNAKES** did some weird skit, hated them too. But man oh Maneshevitz the **MUMMIES** were the perfect Halloween band, came out in their trademark wrappings and started humpin' that organ, totally out of control and sweating like pigs. Don't miss these characters if you can help it. Next night: **LOAF** opening at the Kennel, kinda slightly acidic, then **SHARKBAIT** blew my shit away. They had fruity guy dancers and some guy deep throated a big black strap-on dildo won by a cute blonde babe and another girl did a nifty fire dance and they put a percussionist in a cage and drug him through the crowd trying to run people over. And if you haven't gotten their recent CD then do it. The best industrial-unclassifiable band around bar none.

Last but not least some real bad news: Bill Graham died October 25. Why so many disasters around here? If you haven't heard of him you're from Mars: he was the guy who organized the hippie shows here in the sixties and made them and the bands viable. He went on to totally revolutionize the business. A lot of punks whined about how he'd taken over and how his shows cost top dollar but hey, they'd admit they were quality shows and worth the money. I saw a lot of Graham's shows, at Winterland or Oakland Stadium or Wolfgang's or the park or Shoreline or the Fillmore and wherever; seeing the **JAM** at the Warfield in 1980 was what got me completely into punk rock. They were all quality shows, every one. And I'd venture to say that if he hadn't done what he did, one way or another, punk rock or whatever kind of music scene you're into nowadays might not even have happened.

So on Nov. 3 they had a big wake out in the Polo Field, it was a gorgeous day and the setup was spectacular. Everything went perfectly. First the **DIRTY DOZEN BRASS BAND** circled the field on a flatbed, playing New Orleans style, then **BOBBY McFERRIN** sang the anthem, then **AARON NEVILLE** did "Ave Maria" with the head ballerina from the SF Ballet dancing, then **JACKSON BROWNE**, then **JOE SATRIANI**, then **SANTANA**. After a few Santana tunes, **LOS LOBOS** came out and jammed with Carlos on the Dead's "Bertha", then Santana cooked some more. **ROBIN WILLIAMS** came out and cracked everyone up, then **JOURNEY** did a couple of tunes, then **TRACY CHAPMAN** had quite a few people crying, man was she great, then **CROSBY, STILLS, NASH & YOUNG**, and then the **GRATEFUL DEAD**. The Dead invited **JOHN FOGERTY** out during their set and the did a bunch of Creedence Clearwater Revival songs. That was too cool. Meanwhile a DC-3 hired by Otis Spunkmeyer heaved flowers on the crowd. Then **NEIL YOUNG** jammed with the Dead. And to sing "Amazing Grace" and close the show, **JOAN BAEZ** was accompanied by **GRAHAM NASH**, **KRIS KRISTOFFERSON**, and the Dead, all acapella. And of course Wavy Gravy told everyone to clean up after themselves. What an incredible wake. I don't

think anyone will be able to keep up the kind of work that Graham did, though. It's another big loss for the Bay Area.

THANKS TO: Skid from **GO DOG GO** (Sorry I didn't make the shows. Is Dwight Yoakum really your manager? Go on!). Also Gaither, the baddest artist in Louisville, KY. Perhaps we'll have some of his work in here soon! Also the **MOL-ECULES**. Also **SONIC IGUANA RECORDS** in Lafayette, In. And of course **THE LIST**.

I AM:

Gary Indiana, PO Box 881343, San Francisco, CA 94188-1343.

REVIEWSREVIEWSREVIEWS

METALLICA

"Metallica" CD

Well, if you haven't heard or heard of this release you must be in Tibet. Much-ballyhooed by critics everywhere, a record that will doubtless radically change the way rock music is marketed and played on the radio. Mostly, it's pretty darn good. The band took some steps away from their former relentless chugga-chugga style and with mostly great results. "Enter Sandman" is pure genius, the greatest hard rock song since Black Sabbath's first album. "Sad But True" is heavier than the Melvins even, and it takes off into the trippy side a little. "The Unforgiven" seems a bit whiney, "Don't Tread On Me" is largely really stupid (never started a war? Go back to school!). "Through The Never" is great metal sci-fi metaphysics. I admire them for trying a love song with "Nothing Else Matters", but it don't work. Nor does "My Friend of Misery", which has a guitar line that's extremely childish. All in all an A-, a record with some brilliant spots on it. -GI Elektra

THE MOLECULES

"Steel Toe" CD

Reminds me a lot of old MX-80, minus even their minimal rhythm. Or Assassins of God, or some of the old Ralph stuff. Dada music, but they swear it's not "art shit". Swirling, jagged polyrhythmic polyphonic polyinstrumental stuff. Includes live cuts from several way alternative venues. A must if you're into Bay Area techno/indus/avant craziness. -GI Tragic Mule, 4001 San Leandro St., Ste. 7, Oakland, CA 94601

RATTAIL GRENADIER

cassette

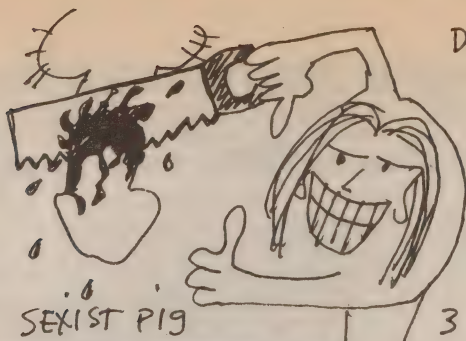
About as punk rock as they come down Indiana way. Goes from medium to real fast. Pretty hard overall, although mostly very simplistic. Lotta the songs deal with everyday life, and they tend to be very witty and humorous, like "Life Sucks"; and "Pay My Price", which demands a blowjob from the devil in payment for the singer's soul. "I Wanna Be Right" kinda Stiff Little Finger-ish. Vess from the Zero Boys sits in on some tunes. NOT BAD! -GI Roadkill Records, PO Box 37, Prospect Heights, IL 60070-0037

VARIOUS

"Children of the Corn" CD

Sonic Iguana Compilation of Indiana Alternative Bands 16 count 'em 16 bands, purebred Hoosier whitebread punk rock. Lafayette seems to be the hotbed, but bands from around the state are on this.. Toxic Reasons do a hot version of "Shut You Down" (is it true they've reformed with JJ and Eddie Pitman????). A very strong and melodic Datura Seeds power pop tune is next. Things go downhill a bit from there. You gotcher punk rok, yr Metallickicks, yr speed metal, yr pop. I do like Union Groove for some reason, it grooves! Young Lords have a clean, strong sound. And Steve Kowalski (why the name?), are they a Jam clone or what? Check this CD out to find out how punk/speedmetal bands are born and bred in the Midwest. -GI Sonic Iguana, PO Box 4035, Lafayette IN 47903.

STUFF I SAW



DEAR, READERS

WELL, FUCK HOW
MANY TIMES ARE YOU
IN A RUSH TO SPEND
8 DOLLARS TO SEE
3 BANDS THAT SUCK?
YOU KNOW... HEARD IT
BEFORE - AND EVEN BETTER!
OH IT REALY DOESNT
MATTER.



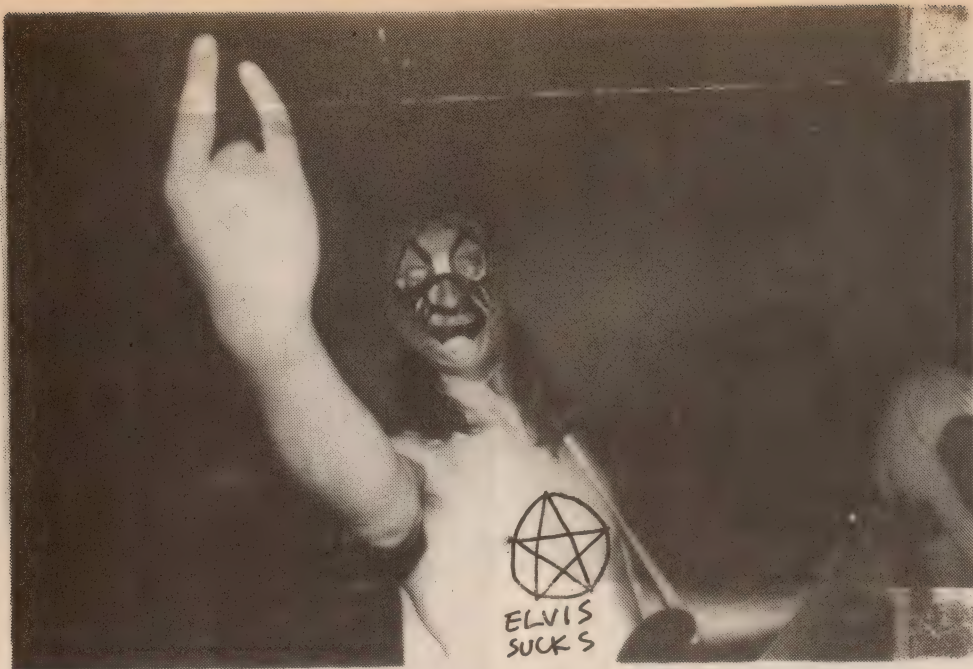
~~RECEIVED~~ JONESTOWN
(I TOLD YOU I WOULD PRINT
A PHOTO IF YOU GOT US IN
FREE)



I HAD ALOT OF NOTES
AND IDEAS ON MAKING
MY LAST LAYOUTS IN FLIP
SIDE, MONUMENTAL. THEN
I REALIZED IT DIDNT
MATTER.

GG ALLIN IN SAN (DAMB THIS PLACE SUCKS) DIEGO

YOU FOLKS ARENT STUPID - YOUR GOING TO SEE THE MELVINS 6-TIMES
IN A ROW LIKE GREG, DAN AND I DID. YOUR NOT GOING TO PAY
20 DOLLARS TO SEE NIRVANA AT THE FUCKING PALACE. YOUR JUST NOT
THAT STUPID. TURN TO THE NEXT PAGE, IDIOT.



H I KNOW THE DWARVE.
AND SUB POOP ARE
TRENDY - BUT I LIKE
THEM* AND I ESPECIALLY
LIKE THE DWARVES
VIOLENCE AND NUDITY
AND DRUNKS AND PIZZA.
EVERYTHING THE DWARVES
ARE. I DIDNT SEE THEM
W/ HAUNTED GARBAGE AT
THE ROXX - THAT WAS
A IDIOTIC BILL AND
EXPENSIVE.

WE WENT TO THE JABBER JAW AND FOUND
SO WE WERE GOING BACK TO THE CAR WHEN A DOOR FLUNG OPEN AND
THERE WE WERE... IN. ALSO SAW JONES TOWN AT THE J.T. NOW
THEY ~~REALLY~~ ~~WERE~~ WERE REALLY IMPRESIVE. HONESTLY I
HAVENT CARED FOR MUCH OF THERE VINYL. BUT LIVE HOLY
SHIT - WHAT AN AMAZING ~~HYBRID~~ HYBRID OF ~~ROCK~~ ABSTRACT ROCK. CAKE
MENTIONED THE EX AND I THINK HE PINNED IT.)

I HATE BOGARTS
BUT WE HAD TO SEE
ALICE DONUT AND
SLUG THERE. SLUG
WERE SO FUCKING GOOD.
SWEAR TO GOD THESE
PUNKS ARE GOING TO
RAISE HELL IF THEY CAN
CAPTURE ~~THE~~ THEIR
MUSICAL MAYHEM ON
RECORD AND TOUR.
THE DONUT WERE ALSO
~~BE~~ CAPTIVATING AND
DETERMINED AS ALL
HELL TO DAMAGE MY EARS.
~~THEY~~ ONLY PROBLEM I
SEE W/ THOSE GUYS IS
SOME THERE SONGS ~~DRAG~~
DOWN THE MORE DRIVEN
ONES. ~~ONE WHO EARS~~
~~ANYWAY~~



HOW COULD I NOT PRINT
THIS PHOTO? IVY (BEN IS DORK)
AND CARLA (~~ETHYL~~ MEAT
~~FLOWER~~)

DID ANY ONE ~~EVER~~ CATCH
GG ALIN ON HIS
MOST RECENT ~~TOUR~~ TOUR?!
~~REALLY~~ JUHZUZ, WHAT
A FUCKING DISASTER. I
DONT THINK, IN ALL THE
YEARS OF GG - I HAVE
EVER BEEN THAT
SCARED. ~~BE~~ ADMITED
GG IS A GLORY SEEKING
EGOTISTICAL FOOL. BUT
DAMB IF HE DOESNT
DESERVE ~~A~~ THE ATTENTION.
(I CANT BELIEVE IM
SAYING THAT) COMPLETELY
INSANE AND OUT OF
CONTROL. I HAD MY
CAMERA ~~A~~ IN ONE HAND
AND A HAMMER IN THE OTHER.
(I SWEAR)



THE POSTER CHILD DRUNK CHILDREN

I PAID TO SEE THIS GIG. THEY GET NO REVIEW. I ~~PAID~~ ALSO PAID TO SEE SANDY DUNCANS EYE BUT SOME ONE BOUGHT ME A BEER - KINDA EVEN STEVEN. THEY HAVE GOT TO FUCKING RELEASE SOMETHING. THEYRE JUST ROTTING AWAY - COME ON GUYS TAKE WHAT YOU CAN GET AND RUN W/ IT. SANDY D.E. (ONE & SINGLE OUT) THAT COULD

ARE ANOTHER BUMP N COMING LA I ~~NEED~~ ~~SHIT~~ ~~TO~~ ~~START~~ ~~TO~~ TAKE THE ~~SHIT~~ BY STORM IF THEY PUT ~~SOME~~ EFFORT TO IT. HEY WHERE'S MY TAPE? NOT TO PLUG FLIPSIDE RECORDS BUT HAS ANYONE HEARD THE NEW ~~PROD~~ DEFECT 7" - RECORDED ON A 4 TRACK ~~ON~~ ~~TO~~ WHILE ON TOUR. SO RAW - IT BLEEDS. GREATEST F.S. release in a while.

ITS NOT VERY OFTEN AT ALL + A BAND GETS BETTER AND BETTER. RELEASE AFTER RELEASE, YEAR AFTER YEAR - BUT DAMB IF THE ~~MELVINS~~ MELVINS HAVENT PROVEN THEMSELVES TO BE "LIFERS".

ONE OF THEE MOST AMAZING BANDS AT THE MOMENT.

IF THEY CONTINUE AT THE SNOW BALLING PACE THEYRE GOING. IM GOING TO HAVE GET THAT ~~EGG~~ "EGG NOG" BUNNY TATTOO I WAS TELLING BUZZ ABOUT. THE MELVINS SHOULD BE RICH AND SURROUNDED BY MARSHAL STACKS.



DAN (DONT CALL ME SD) DRUFF, AKA TENDER FOOT. HERE GETTING SCOLDED BY THE OWNER OF BOGARTS FOR STAGE DIVING DURING SLUG.

OH YEA - ~~FOR~~ ~~FOR~~ YOU LOCAL GIG GOERS ~~SHOULD~~ OUGHT TO GIVE A COUPLE OF THESE LOCAL BANDS A SHOT. SEEMS THEYVE BEEN GOING UNNOTICED TOO LONG. SPOON (I WANTED TO INTERVIEW THEM BUT SOMEONE JUMPED THE GUN. DISTORTED PONY AND MY PERSONAL FAVES - DIRT

CLUB FIGHT!

THANK YOU DEPT.



THE TWO FEMALES IN
MY LIFE. MY DOG, LIZARD
AND MY MOM, DELIA (RIGHT SIDE).

ALL THE FUCKING PEOPLE WHO WROTE
GOD IF WAS AMAZING TO RECIEVE
LETTERS FROM PEOPLE WHO ONLY KNOW ME
BY THE LIES I ENFORCE. THANKS
TO ALL OF YOU. THANKS TO ALL THE
FOLKS WHO CAME UP TO ME AT GIGS
AND WANTED TO SHOOT THE SHIT. SORRY IF
I WAS DRUNK. FLIPSIDE HAS BEEN
Y GOOD TO ME. I THANK EVERYONE
SPECIALY **AL** WHO I ADMIRE AND
RESPECT. I WISH YOU THE BEST W/ YOUR
MAGAZINE AND LIFE. SEE YOU AROUND.
KRRK PO BOX 2516 CYPRESS CA 90630

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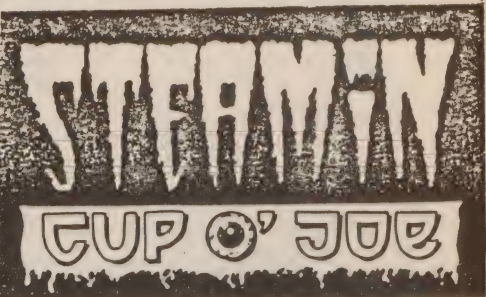
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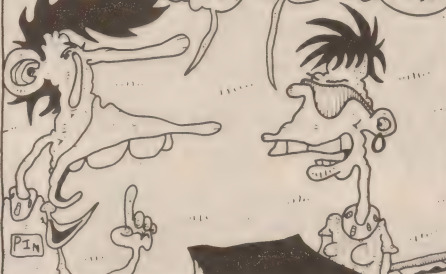
Our Story: Not content to get lost among the merely normal, Baboon has vowed to recreate himself into something not only shocking to the average slob, but a threat to the New World Order that oppresses us all as well!

Excuse me, but can you tell me how to get to Melrose?



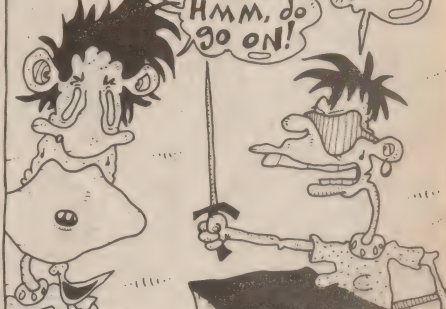
Hello, my name is Baboon and I'm thinking of getting into the Performance Arts.

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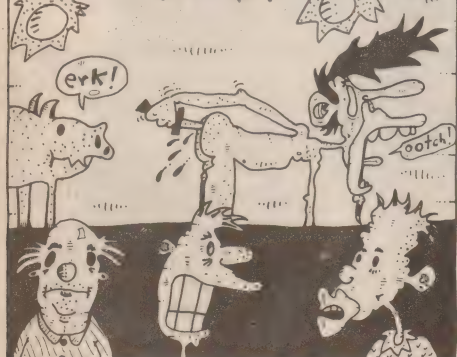


Is there anything you'd care to suggest?

Well, lets see you may wish to try the Brion Gysin Anal Lance and Pierce Kit.

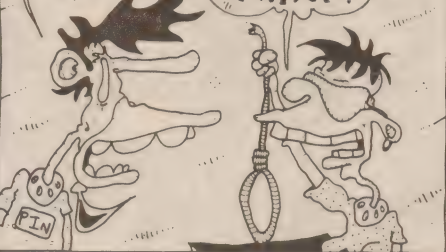


When on stage you plunge it high into your anus and then bleed into the mouth of an adult hog, thus symbolizing how society greedily sucks up the life force of the artist!



How meaningful! The Wm. Burroughs have to offer? Nationalismo

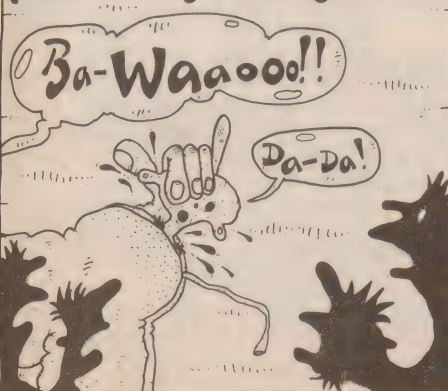
Noose! Made of fibers from the flags of all the nations, it symbolizes the constricting effects of nationalism. you'll hang proud for freedom with this little number!



Of course if that doesn't appeal to you we can fix you up with the Karen Finley Male Birth Kit, complete with blow-up foetal doll and air-tube for internal inflation and info on proper birthing procedure



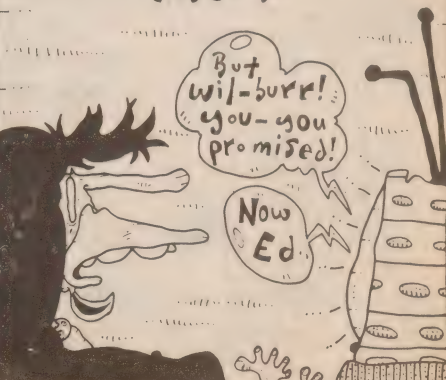
Why Procreation as rape of course! God knows you'll be bawling like sheep to the slaughter when you try to pull this thing out of yr ass!



So? Wots it gonna be?



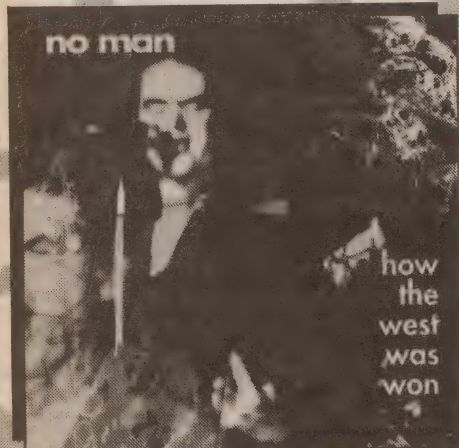
Anyway to make a long story short fucking Baboon bought nothing. He went back to his room and watched T.V. until 3 AM. What a loser!



SMART BOMBS

(a.k.a. SCUDS WITH BRAINS)

no man



how the west was won

The first class fretwork of Roger Miller has a tendency to freak out at any moment. From grinding his over-amped axe in Mission Of Burma ten years ago on up to his current NO MAN trio, Roger has been a restless professor of stringed histrionics. NO MAN launches a rocketship that alters the atmosphere as we know it through thick swabs of bass and drums from another planet, beneath a full-on Roger Miller guitar SCUD attack. This beastly vessel is the third NO MAN record of gifted grunge with a big bottom, **HOW THE WEST WAS WON**. SST 281 (LP/CA/CD).

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See NO MAN on tour this fall

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THE ULTRAVIOLET CATASTROPHE

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ALSO AVAILABLE: **BABY** (LP/CA/CD) SST 197; **EL KABONG** (LP/CA/CD) SST 246; **POISON SUMMER** (LP/CA/CD) SST 239; **DANNY AND THE DOORKNOBS** (LP/CA/CD) SST 254.

See TROTSKY ICEPICK on tour this fall



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As the festival of Samhain approaches, the powers of darkness are loosed upon an unsuspecting world. Leering jack o'lanterns erupt from the darkness, silent watchers in the dark. The acrid smell of burning leaves is replaced by the sweaty scent of fear. Is there a better way to usher in the cold, October nights than to spend some time communing with the Other Side via the medium of homevideo. Its time to pull the covers over your head and scream. No one can save you now...

DEEP RED (1976)

Directed by Dario Argento
A DAC Film Release

Undoubtedly one of the best horror films ever made, this Italian 'giallo' thriller is as coldly profound a movie as I have ever experienced. The twisted brilliance of its imagery makes it the cinematic equivalent of Edgar Allen Poe's dirge-like poetry. A concert pianist (played by BLOW-UP star DAVID HEMMINGS) witnesses a brutal murder on a deserted piazza in Rome. His knowledge of the crime makes him the certain target of a cackling maniac possessed of almost supernatural skills. As the hunter becomes hunted, Hemmings turns detective and seeks to unmask the killer before he becomes the next victim.

Dario Argento (SUSPIRIA, TWO EVIL EYES), the stylish master of Euro-Horror, reveals his film's plot through a series of highly complex motifs. Mirrors, gloves, and the colour red take on distinctive meanings. Things hidden from view are revealed in disorienting flashbacks. Time and space lose their cogent meaning. Fear rules over all. Even the trademark Gothic rock score of Goblin is tempered with a sense of ultimate fatality. With an implacable resolve to find an answer to the bloody riddle, Hemmings is drawn deeper into the killer's web of madness. Can a mortal man look upon the true countenance of evil and retain his sanity? In Argento's universe, the Fates look down unfavorably upon us with a cold eye.

RAW MEAT (1974)

Directed by Gary Sherman
A British Lion Release

In 1876, the London Underground is being constructed by an army of workers who labour in obscurity hundreds of feet beneath the surface of a modern, Victorian society. A geological subsidence that goes unnoticed aboveground, traps the helpless workers in the darkness below. Callous officials allow the workers to perish to save the reputation of Her Majesty's government. Or so they assume...

Flash forward 100 years...a series of strange, grotesque murders in the London tubes draws the attention of a British Railway's investigator (played by DONALD PLEASANCE). As he unwittingly pieces the elements of the mystery together, it becomes apparent that somewhere, hidden beneath the very streets of London itself is a society of cannibalistic mutants, survivors of the original workers who were cruelly abandoned. They have risen to claim their place in the sun...

RAW MEAT is an extraordinarily gory film that derives much of its power from its explicitly Marxist, political leanings. The film's title derives as much of its meaning from the implication of the proletariat's status as nothing more than meat in a capitalist society, as it does through the obvious, and quite graphic violence. Director Gary Sherman (DEAD AND BURIED), however, allows none of the political subtext to get in the way of the bloody, good fun that this little flick delivers.

THE BROOD (1979)

Directed by David Cronenberg
A New World Pictures Release

There are two kinds of people in this world: those who love and

admire the work of Canada's Baron of Blood and everyone else. I happen to be one of those who consider Cronenberg to be the true heir to Hitchcock's mantle of Master of Suspense. His work probes the very nature of the human body and its responses to disease, entropy, and violence (physical, chemical, or otherwise).

In THE BROOD, psychoanalysis comes under fire as a tool in the hands of a dangerous few. The patients of Dr Raglan (OLIVER REED) literally give vent to their rage by creating psychotic extensions of themselves, visualized as malignant, dwarfish children. When the ex-husband (ART HINDLE) of one of Raglan's patients attempts to win back custody of his daughter, he comes under siege of his former wife's (SAMANTHA EGGAR) literalized anger and frustration. The tension mounts as the killer dwarfs wreak havoc on Hindle's family. A brutal meat-mallet attack rivals PSYCHO's shower scene in intensity. THE BROOD is the only film I cannot watch alone.

CAPTAIN KRONOS, VAMPIRE HUNTER (1973)

Directed by Brian Clemens
A Hammer Films Release

On a much lighter note, comes this charming and all-out fun flick. Captain Kronos (HORST JANSEN), late of the Prussian Imperial Army, has devoted his life to ridding the King's fair land from nasty bloodsuckers. With his faithful hunchback servant Grost, the suave swashbuckler battles his way across the silver screen, brandishing cutlass and crucifix in equal measure. When Kronos is not battling the undead, he has plenty of time for wine and wenches (particularly sultry CAROLINE MUNRO—later on a Bond girl in THE SPY WHO LOVED ME) and a splendid time is guaranteed for all.

Director Brian Clemens is perhaps best known as the creator of tv's THE AVENGERS series. Here he employs the same knack for offbeat entertainment and colourful fantasy. Part adventure film, part vampire/horror film, CAPTAIN KRONOS delivers in all categories of entertainment. This was one of the great pictures of my youth that got me into film in a big way...and I still think Caroline Munro is the most beautiful woman to ever grace a movie screen...

THE DEVIL RIDES OUT (1967)

Directed by Terence Fisher
A Hammer Films Release

Forget THE EXORCIST. Forget THE OMEN. For my money, this obscure little British gem is the finest film representation of Satan on-screen. Duc De Richelieu (played by CHRISTOPHER LEE) is called in to save a young friend from the evil clutches of cult-master Mocata (CHARLES GRAY). The forces of darkness gather to prevent the good Duc from saving the world from the impending arrival of Satan via an elaborate Black Mass held in conjunction with a planetary alignment in the heavens above. Will the forces of good withstand the armies of darkness? Will our heroes survive the evil onslaught of the Horned One himself? Better dust off those Ozzy Osbourne albums and prepare yourself for the ultimate in Satanic tizzies...

Director Terence Fisher has never bettered himself in visualizing cinematic terror. His previous films (CURSE OF FRANKENSTEIN, HORROR OF DRACULA, THE MUMMY) were essentially genre retreads of tried and true classics with the added ingredients of colour, sex, and blood. THE DEVIL RIDES OUT, based on the Dennis Wheatley "Black Magic" novels, was something else entirely. Christopher Lee gives a powerful performance as a Hero for a change. The intricate finale where the emissaries of Satan arrive on skeleton-horseback and assault the pentagram where Lee and the beleaguered heroes await the end is unparalleled in horror cinema for ethereal beauty.

DAUGHTERS OF DARKNESS (1972)

Directed by Harry Kumel
A Belge-Film Release

You're prowling those video-stacks again, looking for that one, single film that will change your life. Well this isn't it, but it is the only Belgian vampire movie ever made. I think that speaks for itself...

This stylish, erotic vampire film is a transcendent experience for cinema buffs eager for a new twist on an old story. The city of Bruges, in Belgium, is a genuinely eerie setting full of bizarre architecture and gloomy landscapes. Director Harry Kumel, who studied under the tutelage of the great Orson Welles, delivers a macabre sexual experience that equally mixes beauty and horror. The vampires of this movie are all women, which makes this probably the only feminist, vampire/shock art-film you'll ever see...



12 PACK PRETTY

"Foulmouth" (7-inch e.p.)

From twisted sleeve to vinyl; a great all-around punk release. Well, well, recorded. Recommended.-CAKE
(Dr. Strange Records P.O. Box 7000-117 Alto Loma, Ca. 91701)

2BAD

"Idiot Tree" LP

Vocals sounds like they came straight out of an ANGRY SAMOANS album. Music sounds like it was considered secondary to the vocals. It's like a vain attempt to prove their "musical validity" to their peers without actually having any. Great painting on the cover, though. -Thom
(Full Circle 12 Bell Street, Newsome, Huddersfield, HD4 6NN, UK)

411

"This Isn't Me" CD

HC/punk with good poppy melodies and hooks ala Dag Nasty/Reason To Believe. Really good lyrics covering censorship, religion, homophobia, etc. Production was a little off, the vocals a little too upfront and mostly spoken instead of sung. Could have been a bit better, but mostly it's pretty good. -Pookie
(Workshed)

63 EYES

(4-song 7-inch e.p.)

The Devo/Crust connection has been revealed. No, really, this is some real good fucked-up shit with a distinctive Minutemen influence. They're from West Virginia. This is a good thing for sure. Wow!-CAKE
(Brick Row Music Group P.O. Box 4110 Star City, West Virginia. 26505)

ACCIDENTAL TRIBE

3 song 7"

Nice and twisted. Sounds completely unrehearsed, with lots of noise and confusion. Vocals are sung on top of each other, and the band sounds like they are competing for the tape recorder. "Some Mojo Alien" is a bit slow, but is a nice change of pace for my sped-up brain. "Hookin' (For Your Works)" reminds me of "Squid Juice" which just happens to be the other song on the B-side! Wow—that's heavy. Anyway, a good time is awaiting those who fork over the cash for this one. -Thom
(Noiseville P.O. Box 124, Yonkers, NY 10710)

AGENT ORANGE

Real Live Sound CD

Well it's been a long time for these guys to get their shit together, and this live CD is what we get. I suppose this is some sort of "fill the contract obligation" just to get something out - not that it is that bad. I love most of this material, great songs and excellent lyrics, but alas while the punk is gone, so is the spunk. Most stuff here is decent (great recording), but attempts at stuff like "Police Truck" fail. I expect more from this once great band. -Al
(Restless)

ALL YOU CAN EAT 7"

Not a bad debut release, clean and loud sounding, good rhythms and a nice funky punch. Unfortunately it sounds a lot like Fugazi, (especially the "Airslam" side) not that that is bad but it's sorta like you've heard it before. Anyway, these guys tour and shit so you should be hearing a lot more from them. -Al
(POB 312 Larkspur, CA 94977)

ANACRUSIS

"Manic Impressions" CD

For it's genre, Anacrusis belts out some intense metal. "Regular-guy" vocals—not the poser crap common to this form of music. As sincere as metal gets. One last thing, keep in mind that I normally HATE metal... -Thom
(Metal Blade)

ANTI-SCHISM

"Still Life" LP

Some pretty strong hardcore predominates here. Both male and female vocalists reminded me of Dan Kubinsky of Die Kreuzen in their early days. They have some weird bits thrown in between songs to drive certain points home. Lyric wise their of the left wing variety. They have some good ideas but the anarchy and peace rhetoric left a sour taste in my mouth, I just couldn't swallow it.

-Thrashead

(Allied, P.O. Box 460683, San Francisco, CA., 94146)

ANTISEEN

"Psycho Killer/Heavy Mud" 7"

ANTISEEN is profoundly influenced by great rock gods such as ED GEIN, MANSON, and probably JEFFREY DAHLMER. Just to keep the acid level in your stomach going, the cover sleeve is a disembowelled woman hanging upside down. The heavy guttural vocals and grated cheese guitar make "Psycho Killer" a particularly tasty cover tune. Makes me want to open fire in the mall. -Tif
(Jettison Records P.O. Box 2873, Durham, NC 27715)

ANTISEEN

"Southern Hostility" LP

This band has the power to take the hardest of hardcore bands and make them seem like fruitcakes in comparison. Absolutely nasty southern punk rock from North Carolina, of all places. It's no wonder GG ALLIN collaborates with them! -Thom
(RAVE Records P.O. Box 410209, San Francisco, CA 94141-0209)

ARCWELD

"Truckload Of Satanized Luggage" 7"

The only way I could describe this, a denser grundgier harder edged Beat Happening. Monotone vocals backed by a simple dark edged driving force powered by a bit of the Velvet. While I don't care much for Beat Happening, I do like this. -Pookie
(Tiger Epoxy)

ASHTRAY "Trailer" (7-inch)

Insane...and beautiful; no one should be without this piece of vinyl; if the Pixies were more rudimentary, but still talented...and hungry. If we don't hear from this band again, then the world is more then fucked. Fuck you, Clarence Thomas.-CAKE
(P.O. Box 29115 Philadelphia, Pa. 19127)

ASSASSINS OF GOD

"Black Tongue Speaks Vol. 1" LP

These guys take funk and jazz riffs and mix them with metallic punk pretty much the same way Victim's Family does. It doesn't rock as hard as Victim's Family does, but it's a lot fucking better than that so called punk funk shit that is covering the airwaves today (Chili Peppers, Faith No More). It definitely

has potential. -Thrashead
(Bowzen, Bockhstr. 39, 1000 Berlin 61, Germany)

ATOMIC 61

7"

Fairly catchy distorted rock. Muffled vocals spring to a mid tempo wall of 60 cycle humming rock. Not an unfamiliar sound. Not bad either. Atomic 61 could take this and run with it. -Krk
(Baylor Records, 48 Monitor St., Brooklyn, NY 11222)

AUTOCLAVE

EP

An all female quartet that sound like a laid back or folkier version of Fugazi. Too bad there was no lyric sheet, because I was pretty interested on what they had to say. From what I can make out of the lyrics, they are of a personal nature. As a whole this record isn't bad, but it didn't do much for me either. Oh well.

-Thrashead

(Dischord/K, 3819 Beecher St. N.W., Washington D.C., 20007)

B'ZRKER

"That's What You Get" 7"

2 double bass drum very metal heavy e.coast hc tunes with good production and tight playing, side one being just ok but side 2 is fairly good and a lot more memorable. Decent lyrics about extreme loneliness and a drucken user. More meaty hc brought to you by that big beefy hulk of a vegan "illustrated man" at... -Pookie
(Nemesis)

BAND OF SUSANS

"The Word And The Flesh" CD

Male and female vocals highlighted by a thick wall of layed guitars not unlike a less artsy more straight ahead Sonic Youth. The songs don't vary enough and almost seem to flow together but otherwise this is still a fairly good offering. -Pookie
(Restless)

BERSERK

"Giant Robots/When I Think" 7"

Distorted guitar with good melodic, catchy rhythm tracks and a "normal" sounding lead singer all add up to one thing—this one is gonna be a cult favorite. Damn if "Giant Robots" didn't addict me... "When I Think" is kind of weak but definitely buy this for the A-side. -Thom
(Merkin Records 310 E. Biddle St., Baltimore, MD 21202 (301) 234-0048)

BIG MOUTH

"Drool" cassette

Not bad. Melodic garage pop with a vocalist who can't sing but can't sing WELL. Even though the guitarist's name is "Axl" I give it a recommendation. -Thom
(Big Mouth 6213 SW 26th St., Miami, FL 33155)

BILLINGS GATE

"No Apologies" LP

When I first heard the first couple songs, I kind of passed them off as another straight edge/youth band. As the record progressed I picked up on a few qualities that kind of set them apart from some of those bands I mentioned before. They reminded me of

early Cro-Mags with a melodic edge to their tunes. They also used a couple twists that most edge bands don't use. The lyrics are mostly emotion based, but one song "Fine Line" has some of the best anti-police lines I've heard in a while. Lines like "Where's law behind a smoking gun" now that's powerful. -Thrashead
(Nemesis, 1940 Lakewood Blvd., Long Beach, CA, 90815)

BLAGGERS I*T*A

5 song 7"

Each song on this 7" is better than the one before it, with the first being better than the last when I play it again, and so on... A truly excellent record!! Excellent cover of a man bending over with his pants down!!! Lyrics are mindblowing: "Well he loved his people and he loved his country/ He loved his flag, he was proud of it/Although he knew he'd have to fight for it/He never knew he'd have to die for it - oh, no/Stuck out there in someone else's war/ What the hell did you go there for/Was it the money, was it the glory/Now you're just another page in that horror story/Died in Poland/Died in the Falklands/Died in Belfast/Died in Beirut..." and "Unity, no unity/Love, no love at all/Reality blows out my brains/Self determination is what we need/Hate, do you feel hate/Murder, backs to the wall/Law, violate your laws/Police corruption, what's the fucking use/Freedom, not on the agenda/Menace, to society/Burn, burn that flag/Can you see the Irish chains behind the Union Jack..." Not since CRASS have I heard something so excellent! Send me info on where I can get EVERYTHING this band has ever done PLEASE!! -Thom
(Blaggers I*T*A, BM Box 1734, London, WC1N 3XX)

BLUE NIMBUS

"Jaded" LP

This band seems to have captured their attitude on vinyl quite well. Yes indeed. All of the posing, the ego-tripping and self-congratulation is there for all to laugh at. The lead singer thinks he is STIV BATORS, and the music comes off more limp than RON JEREMY after a three-day film fest. Lousy boring shit, and lame band name of the month. -Thom
(Chaos Network 3652 Bedford, Detroit, MI 48224)

THE BOLLWEEVILS

6 song cassette

Catchy punk rock. "Holding In" and "Talk" held my attention through more than a few listens. This one is helping to put the brakes on my downward spiral into jadedness. -Thom
(The Bollweevils 2327 75th Court, Elmwood Park, IL 60635)

BOMBIN' BEDROCK

many-track cassette

Recorded "performance art," but don't let THAT scare you! It's Brilliant. Politically incorrect (thank god!), and a

great listen. I truly enjoyed it. You MUST have this! -Thom
(Translucent Tendency Press 3226 Raspberry, Erie, PA 16508)

BOSS HOG

"Action Box" 2x7"

Nygrunge sound complete with some interesting twisted guitar work and female/male vocals. Three originals and a cover of the Dark Brothers "Black Throat." The grunge coulda been a little thicker but otherwise this was pretty cool and possibly limited. -Pookie Musclehead
(Amphetamine Reptile)

BROTHER GREG

4-song EP

It is a shame to waste good vinyl on a "storytelling folk singer" with no actual story-telling abilities when there are so many GREAT bands out there without vinyl. What kind of world is this?? -Thom
(Soundbox Records 345 Riverside Dr. 6A, New York, NY 10025)

BULBHEAD

"Vol. 1" 10 song cassette

This sure is interesting. "My Happy Penis," "Born Again in the USA" and "Girl in a Wheelchair" are only some of the demented tracks on this one. Vocals way in front of the music with no apparent talent to be seen anywhere. I love it! -Thom
(Eric Lyon 2220 Dunlop #3, San Diego, CA 92111)

BUSH LEAGUE

"Fetor/Dimension Red"

Fetor is a slow, heavy, crunch number. The only problem is it drags on a little too long. Dimension Red however maintains a high intensity level through several speed changes. It kind of reminded me of a roller coaster ride. -Thrashead
(Better Days, 1591 Bardstown Road, Louisville, KY., 40205)

CAPTAIN CONDOMS

"kinda kool" 7" EP

Noise driven rock-punk. fairly catcy and enthusiastic, not mandatory but this could lead to something. worth a snoop. -Krk
(Public Bath)

CAPT. 9'S & THE KNICKERBOCKER TRIO

4 song 7"

Funny, original, catchy, brilliant, adictive, and outrageous! A really good record! The lyrics are wit-filled and fresh. "I Ain't Takin' No Bath" is a really lyrically neat cut on smelly people. "The @#\$%&'s Upstairs" is an ode to those loud fuckers that live above your apartment. "Sophie's Tiki Lounge" is a GREAT slam on freeway-exit nightclubs...and finally, "Burner Barrel" is an instrumental that pokes much needed fun of the "1-2-3-4!!!" thing. Awesome, and a MUST have! -Thom
(Heartpunch Records P.O. Box 70033, Stockton, CA 95207)

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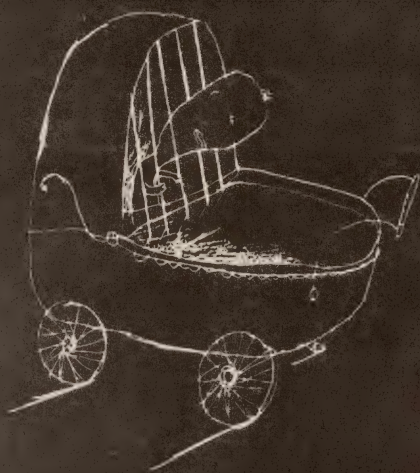
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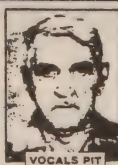
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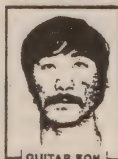
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others that were really "deep?" Well, this tape is about 20 years too late. However, there are some o.k. riffs, and the lyrics interested me. The ego-tripping vocalist drove me nuts, though. -Thom
(Spineless Voodoo 7985 Santa Monica Blvd. Suite 109/78, W. Hollywood, CA 90046)

CASH ONLY

"Pornography Lies" (3-song 7-inch e.p.) Why is it that almost all the good punk bands from Europe are unheard of here? Case in point, Cash Only from Germany. Intelligently lyrics and a Mark E. Smith approach to singing. All you fuckin' record companies start a bidding war...now! -CAKE
(Cash Only C/O Von Geyer Musik Production Gotenstr. 79 D-1000 Berlin 62)

CHISEL

"Swamp Fox" (7-inch on white vinyl) Honest; straightforward rock/punk. Ted, the lead singer, can really sing. Be prepared. Kinda like ALL but much better. A future is in store. Mark my words. -CAKE
(Assembly Records P.O. Box 332 Dunn Loring, Va. 22027)

CHOOSEY MOTHERS

"My Girlfriend....." EP
These guys have a real big Ramones influence. My Girlfriend is Gonna Beat Up Your Girlfriend was kind of mediocre. The other side Family Man and Shake it has a lot more pep to it. -Thrashead
(Boozefighter, P.O. Box 101511, Denver, CO., 80250)

CLAWHAMMER

"...A: We Are Not Devo" LP
Claw Hammer finally takes Devo's first album that they've done live on several occasions and puts it to vinyl, recording it live on 2-track at Westbeach Studios. Not to worry Devotees, the final product of this classic with Claw Hammer's own unique garagey touch was aided and approved by Mark Mothersbaugh himself. Super neat-o! -Pookie
(Sympathy For The Record Industry)

CLAWHAMMER

"Q: Are We Not Me? A: We Are Not Devo..." LP
Clawhammer were right on the mark when they decided to re-do the entire first Devo album, not only do they bring this classic up to date in terms of contemporary guitar grunge and noise, but they do a damn fine job of interpreting the whole concept. Great record! If only Devo were a shadow of their former selves, they might again make records like this, not like that last lame thing they put out. -Al
(Sympathy For The Record Industry)

COCTEAU TWINS

4 song sampler cassette
Wow if this is not the best thing I have EVER EVER heard, then I just don't know WHAT is good anymore then! "Sugar Hiccup" is so good I listen to it OVER AND OVER and just blow off my deadline totally! Go buy something from this band and then copy it for me because I am BROKE! Unless

you buy an ad, of course, then I—oh, never mind. Many thanks to Mikki for asking Kerin to pass this on to one of our wannabe shitworkers to type this into the computer for me because I was too, uh... tired, yeah that's it....
TIRED. -Debbie, uh, I mean, DARBY! (4AD, Capitol Records)

CORROSION OF CONFORMITY Cassette

No remnants of HC left as COC crosses over the line into full blown metal territory. Mid to slow paced tunes greatly influenced by Metallica and to some lesser extent Led Zepplin (especially on the vocals) with clean production. For metalheads only. -Pookie
(Relativity)

COWPUNKS

5 song + live side B cassette
Five good punk tracks on this one. Vocalist doesn't sing, more like howl, bitch and whine. Three chord sound works for me. "Haircut," and "Mr. Queer" both contain funny lyrics. A lighthearted and somewhat demented release. Recommended. -Thom
(The Cowpunks 342 E. Prospect Ct., Chula Vista, CA 92011)

CRACKERBASH

"Holiday" 7"
"Walk Back" has vocals that sound like they were sung through a telephone. Original, catchy, and well-done. "Holiday" is a good song, rough sound, very distorted. Vocals are a bit outside of my tastes, though. "All Work" is an instrumental that is quite unique and lazy. Overall, I found this 7" quite interesting, even though it sounds like it was pressed at a speed somewhere BETWEEN 33 and 45... -Thom
(IMP Records P.O. Box 34, Portland, OR 97207)

C.R.I.

"C.R.I. Must Be Destroyed!" cassette
I couldn't agree more with the title. See T.B.A. review for details. Yes, they use "x's" in their acronyms. Yawn... -Thom
(Cheepnis Productions c/o Steve Shickmen 16739 Old Man Chester, Grover, MO 63040)

CRIB

"Bloom" / "Lick" 7"
Now here's the ultimate minimal "industrial" record. Sounds just like a factory sounds from 100 yards with cotton in your ears. Now is that background music or what? Pure jackoff. -Al
(Magnatone POB 2576 El Segundo CA 90245)

CRINGER

"I Take my Desires for Reality..." LP
This is a compilation of Cringer's 7" records on Vinyl Communications. Pressed mainly for England and the rest of Europe. Great pop-punk with real heart felt lyrics is what cringer is all about. -Thrashead
(Full Circle)

COURTNEY LOVE

"Highlights" EP
Boring folk, YAWN! -Thrashead
(K, Box 7154, Olympia, WA., 98507)

DAYS OF DECISION

(4-song 7-inch e.p.)
I'm kinda sick of echoes on vocal tracks. This isn't too bad. Good musicians, good songs, but no Abe Vigoda references. Too bad. Give these guys a chance, ok? -CAKE (Sutra V Records 2205 Mediterranean Ave Arlington, TX. 75011)

DEATH AND HORROR INC.

"Chemical Land" CD EP
This sounds EXACTLY like NINE INCH NAILS, vocals and all. A blatant clone. I wish that I could record over this one but it's a CD. Sigh. -Thom
(Charnel House Productions P.O. Box 670 Station A, Toronto, Ontario, M5W 1G2)

DECEIT

"Ready To Hurt" (4-song 7-inch)
Nicely-packaged E.P. by these German dudes. High-quality production to boot and great musicians. Explosive. -CAKE
(Innergrind Holger Beuse, Milanweg 12 W-4410 Warendorf 1)

DELIRIUM

4 song cassette
These guys are still in the process of designing their logo. Typical speedmetal, but the one thing that redeems them are some EXCELLENT lyrics. "Arrive Alive," a song about babies born addicted to cocaine, is well-done. "Cum" is slightly ego-tistical, but a cool song nonetheless. I would NEVER buy it, though. -Thom
(Delirium P.O. Box 275, Kensington, MD 20895)

THE DELUSIONS

"Into This" cassette
This three-piece from Pennsylvania rock! Excellent hooks and catchy, distorted tunes. Great rough vocals. Medium tempo. Good stuff, and I recommend that you go down to your local store and pick the damn thing up RIGHT NOW... -Thom
(The Delusions 393 Hoyt St., Pringle, PA 18704 (717) 288-6232)

DEVIL DOGS

4 song 7"
It may be just me, but I DO hear a lot of NEW YORK DOLLS in this one, splashed all over. Still, this band adds enough of their own style to convince me of their sincerity. Nice cover. Basic yet filling sound. I have been hearing a lot of stuff on Dog Meat lately, and this seems to be a label to watch out for. (Wish I knew where to find the CREAMERS 7"... -Thom
(Dog Meat GPO Box 2366V, Melbourne 3001, Australia)

DFC

"Sick/So What" 7"
Great black w/ white spashed vinyl. Label says to "play loud," but I actually prefer to play this one with the volume turned all the way DOWN. It's much more fun to just watch the record spin without having to put up with the typically

dull and omnipresent rock star drivel. Give me a break. Keep your day jobs! -Thom
(Big Money Inc. P.O. Box 2483 Loop Station, Minneapolis, MN 55402)

DIE LOKALMATADORE

Ein Leben Fur Die Armsten LP
Killer punk sounds from this very German LP. You get a big hint when you see the band posing like on the cover of Slades "Slayed" album, and sure enough the band cover a Slade song. Upbeat groovy punk sounds, probably more than that one cover but what do I know. -Al
(Michel Toenges Reichstr. 9, 4330 Mulheim 1, Germany)

DIRT

"Rugburn" 7 in.
Yikes, side A actually sounds like the sound of skin being dragged across the shag at high speeds. Psycho-wah wah guitar over big beat tribal drumming while some lunatic wallows in pain. Singer displays equal amount o' agony on b- b-side. Sounds like the music your pervert uncle might come up with if you locked him in the basement with a syringe, Drano and an 8-track recorder. Idig. -Martin McMartin
(Worry Bird POB 95485, Atlanta, GA 30347 USA)

DIRT

EP
Ripoff is a song about being rock'n'roll and irresponsible and has the music to go along with the lyrics. Clouds Obscured is an up tempo punky number. Move On Up has cool lyrics with funk overtones.
-Thrashead
(CJIV, c/o S.F.U., Burnaby, B.C., Canada, V5A 1S6)

DIRT

(3-song 7-inch white vinyl)
Those crazy B.C. guys release a new single; as appealing as old sloppy re-runs of SOAP and as animalistic as the blurry footage of Bigfoot (remember that?); great "rockin'" groove. You guys bowl? -CAKE
(Three Minute Mile & LavaLamp 8092 18th Ave, Burnaby, B.C. Canada)

DISASTER

"War Cry" 12" EP
A few issues ago I said that Doom were the closest thing to old Discharge that anybody was going to get. Boy was I ever fucking wrong! After hearing this I eat my words and wash them down with a glass of nitric acid. Disaster ARE Discharge! Actually their not, but fucking everything they do the music, the words, song structure, even cover art and graphics are EXACTLY like Discharge circa 1981. Some of you whiners out there that like to criticize everything, are going to bitch how generic this is until your blue in the face. I say Fuck You, who asked you! Even I laughed at the lack of originality of this, but FUCK! Like Discharge ripped ten years ago, Disaster rip today! I don't give a shit, I liked this!!! -Thrashead
(Tone Deaf, c/o 1 in 12 club, 21-23 Albion St., Bradford, BD1 2LY, England)

RESIN



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BURNT... YEAH!

R001

black rabbit
letting
chooser
swimming

FLIPSIDE

VARIOUS
Burnt... Yeah! 7" EP
The 7" compilation once again triumphs. Opening with the twisted drones of "Cracks in the Sidewalk," "Big Damn Crazy Wast" drag things a little further with a heavily bashed post punk grunger. The reverse opens with more riffage helms as "Elephant" rumble out a song so heavy the Melvins would look twice. "Allucaneat" finish things off with a paranoid sounding jam that spirals and drags in a weird, psychotic way. Together, Burnt... Yeah! is a really worthwhile venture for all around rock-punk diggers. 500 made. -Kris
Resin 2300 - B Central SE #198, Albuquerque, NM 87106 USA

BIG DAMN CRAZY WAST

R002

BIG DAMN CRAZY WAST

bonecrushing megasonic, punk noise.
these guys are cute,
and they want your money.

elephant

R003

MAXIMUM ROCKNROLL

ELEPHANT - "Satellites/Headturn"
Well done 90's type sludge which rocks pretty wickedly. These guys appear to draw from the same source that the LAUGHING HYENAS and MUDHONEY draw from. Along with two pretty righteous tunes full of guitar buzz and killer riffs. A damn impressive debut by this trio. (HD)
(Resin, 2300 B, Central SE, Albuquerque NM 87106)

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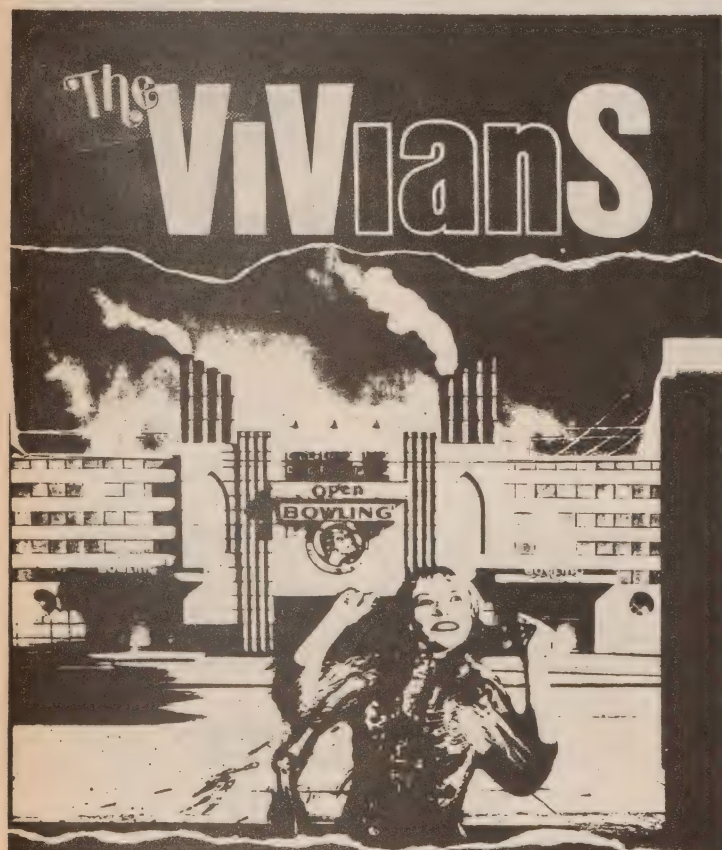
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DOLOMITE

"Venus" 3-song 7"

This band hails from Chicago, and from the way they sound should have a big following there. "Tarantula" is CHRISTIAN DEATH-type diseased SOUNDING. "My Crime" is a full-force blaster, and "Sloppy 70's Woodstock Titties" just plain rock-n-roll. Not bad. -Thom (Fiasco Records P.O. Box 34416 Los Angeles, CA 90034)

DOUGHBOX

"Happy Accidents" CS

This is such shit, I can't believe it. Sure, the Doughboys have always done the up beat pop thing. But this release is the absolute pits. Washed-out, dull harmony rock. Worse than "All," this is my emotional dribble, more sap than a fucking maple tree. If you like this record, you should be embarrassed. -Krk (Restless Records, Culver City, CA 90231-3628)

DREW BARRYMORE'S DEALER

"The 1st Deal" cassette

"Recorded at Bennett Studios..." yeah, right! This was recorded on a boom box on a street corner—don't bullshit me dudes! But hey, GREAT punk rock to say the least! "Serial Dealers" is a haunting instrumental, "Shiver Piss" is great. GREAT BAND NAME! I could go on. Just a good band with good material who needs to get it together in the quality department. And when they do—watch out!! -Thom (D.B.D. 417 W. Grand St., Hastings, MI 49058 - (616) 948-2233)

DUNEBUGGY

"Mexican Barwire Camp" (7-inch) Meat puppets-influenced; They Might Be Giants lyrically; completely unexciting and emotionless; too monotone and hillbilly for me; makes me sad. Try again. -CAKE (Armchair Records P.O. Box 422 Rockport, ME. 04856)

DWARVES

Thank Heaven For Little Girls LP As much shit/notoriety as the Dwarves get for their live antics, on vinyl there is no denying - they are a really good hardcore band! Maybe saying hardcore is too limiting, because these guys can pull influences from a lot of sources (yes, even the psychedelic 60's), and they know how to make a record short and sweet with enough added detail to keep it interesting play after play. A great release. - Al (Sub Pop POB 20645 Seattle WA 98102)

EAST RIVER PIPE

3 song cassette

Not much in the bass department at all. This one is three mellow, folksy tracks with some good ideas and some good lyrics. Harmonies abound, of which I am not a fan, but they are done pretty well. Frankly, it's kinda lame, but they're

trying. -Thom (Hell Gate Productions P.O. Box 6053, Astoria, NY 11106)

THE EX

"Ceme Ryne"/"Mill i tan" (7-inch with booklet, posters, etc.) Definitely, the most important political band existing outside the United States. Songs about the Kurdistan struggle and the shit that these honest people have to put up with (Not in English). Open your minds, you so-called "hardcore" listeners, you ain't heard nothin' yet. -CAKE (Ex Records Box 4, 52 Call Lane, Leeds LS1 6dT, England)

FEAR OF GOD

"Within The Veil" cassette Lead singer Dawn Crosby belts out some excellent lyrics that stand as good verse in their own right on this one. Metallic and angst-filled, but kind of "commercial." Has its moments, especially on "All That Remains" and "Diseased." Pretty decent if that is what you are into. -Thom (Warner Brothers)

FIRE IN THE KITCHEN

"Simple English" EP

Jangly, upbeat pop with push, pretty interesting. -Thrashead (Ajax, P.O. Box 805293, Chicago, IL., 60680)

FITZ OF DEPRESSION

"The Awakening"/+2 7"

Raw no frills punk rock with a touch of Lazy Cowgirls, Poison Idea, and early Misfits plus just enough aggressive drive to pull away from the '77 geriatric squad. Not too shabby, maybe their next release will be even better. -Pookie (Meat Records)

FLAME ON

"Corrupt Mind" 3 song 7"

B-side volume is MUCH quieter than the A-side—how can stuff like this be overlooked? Anyway, "Flame On" is an appropriate name for this musical torture. Lots of sustained vocals that can make planes fall out of the sky, along with folksy, poppy flick-wristed riffs. Maybe next time... -Thom (Released Emotions c/o P.O. Box 132, Acton, London. W3 8XQ, England.)

THE FOETUS FEATURES 7 in.

Sappy acoustic intro. recalls the usual hairy bad Neil Young ballads I wish I didn't know. They kick in some distortion but it's still not saved. B-side leans heavier on the drone but there's no shortage of that on the home front. Only 400 made but I don't care. Lavender vinyl. - Martin McMartin (chocolate flavoured records c/o Holger Millenet, Riedgrasweg 75, 7000 Stuttgart 70 Germany)

FORCEDFED

"Fast Forward/Big Dig"

Fast Forward is a real metallic type tune with fast and slow tempos. Big Dig is a fast paced hardcore

tune that rips along nicely. Cool Splatter Vinyl -Thrashead (Nick, Flat 2, 5 Wordsworth Road, West Bridgeford, Nottingham, NG2 7AN, England)

FROGS OF WAR

"All Said and Done" LP
Driving pop punk with a real sharp edge. Sometimes this is on the heavier side of things. Nice vocal harmonies and good lyrics and make this a winner package. -Thrashead (Full Circle, 12 Bell St., Newsome, Huddersfield, HD4 6NN, England)

FRUITCAKE

"The Night Cook/Creeping and Peeking" 7"
Sounds like it's straight from a 1965 acid trip. Total fuzz guitar and vibrato on the vocals, weird shit here. -Thrashead (Fruitcake, 24 Sunbeam Ct., St. Peters, MO., 63376)

FUDGE TUNNEL

"Hate Songs In E Minor" CD
Distressing and distorted punk/metal with a VERY in-your-face vocalist. Lots of distorted bass and guitar. Has a cover of "Cat Scratch Fever" which was done seriously. Too stereotypically "metal" and not enough originality for my pristine ears, though. -Thom (Fudgebear, 46 Maples St., Hyson Green, Nottingham, NG7 6AD UK)

GG ALLIN + ANTI-SEEN

"Murder Junkies" LP
The man that gets meaner with age returns this time teamed with the Anti-seen on a vicious joyride of murder and mayhem. The subject matter is more vile than ever and this time round sees GG doin some between song spoken word hate. If you claim to be underground and you don't know who GG is yet, then you live in a fuckin box. This is the true underground! -Pookie (New Rose)

GG ALLIN AND BULGE

"Legalize Murder" 7"
Gee, I just can't understand it dear, GG, well it's just that he a little down on life lately. 2 of GG's usual buzzsaw scumfuckers aided and abetted by Bulge plus a radio station id by all these little scoundrels on side one. Side 2 is a slow grundger with GG doing some spoken word hate over the phone lines from prison that's totally wicked. Ltd to 2000. Love him, hate him, or otherwise, GG gives new meaning to the term "underground". -Pookie (Fudgeworthy)

GEEZER LAKE

"Field Blister/The Man....." 7"
Total claw you face off grunge, with shouted vocals. -Thrashead (Detox, P.O. Box 5655, Greensboro, NC., 27403)

GEKO

Probing The Gash In Her Head 7"
Dark, dirgy, gothic sounds that are very full and enticing emanate

from this two piece, both female, band. Great cutting guitar sound at high volume. Definitely a mood record. - Al (Open Records POB 482, Paoli, PA 19301)

GELS

"Quality Time" LP
Full of noise, unconventional riff changes and hooks, and a wailing vocalist. All this is interwoven with a nightmarish melody that seems to be competing with the noise itself. It amazes me that this band is a three-piece. -Thom (Tension Holding Company (Dept. QT) P.O. Box 421805, San Francisco, CA 94142)

GENBAKU ONANIES

"Foward Command Post" 7"ep
Poonk rok, the way your mom hated it, the way the cops hated it, the only way it should be played. Like a public bathroom, pist off and ugly. -Krk (Public Bath)

GIANT WEEDS

7 in.
Total piece of shit easy listening Euro-synth ballad circa 1985. B-side is some terrible blues beer commercial standard done in a bouncy New Order style, only even lamer than that. Eat me. - Martin McMartin (Happy Disk 905 East Pike, Seattle, WA 98122 USA)

THE GITS

"Second Skin/Social Love"
Both tunes musically are some very powerful punk rock with a fantastic female vocalist, and equally fantastic lyrics. Impressive. -Thrashead (Broken Rekids, P.O. Box 460402, San Francisco, CA., 94146)

THE GITS

"Precious Blood" EP
Precious Blood is a slower tune with an emphasis on melody. Seaweed and Kings and Queens are both mid-tempo rhythm oriented tunes with kick. All songs have good lyrics. -Thrashead (Big Flaming Ego, P.O. Box 718, Seattle, WA., 98111)

GO!

"There is No Man" EP
This is Go's fourth full 7" EP release. The tunes are straight on hardcore comparable to older NY hardcore bands like Cause For Alarm, the Mob, and early Agnostic Front. What I really respect about Go is Mike Bullshit's lyrics. He can address the issues without sounding redundant, cliché, or stupid. His lyrics are intelligent, original and to the point. That coupled with the intense brand of hardcore make them definitely worth looking into.

-Thrashead

(Tasty Rec., 678 Thrush Ave., West Hempstead, NY, 11552)

GODSPEED

"Religious Death" 6-song cassette
This is funny as hell! This is nothing more than a run-of-the-mill metal band trying to be GRINDCORE! Nice try boys, but you play too SLOW. The

NO HYPE! ... NO BUREAUCRACY! ... NO SHIT!

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We hate to do this but, just to show you skeptics this isn't some piece-o-shit and not worth paying Ma Bell here's some reviews...

Jam Rag

"Speedballs—to a fast and tight to be by musicians who are on the drug

Abscess

"...really good speedy h/c with better sound than most N.Y. Bands. I'd check into it."

Slug & Lettuce

"High energy real h/c. Fuck Sick Of It All one worth checking out."

Ben is Dead

"...this N.Y. Band is to the damned what Harry Conick is to Frank Sinatra... these guys have a future."

Flipside

"3 really good punk h/c. Flying drop kicks to the kidneys."

MRR

"...this is an OK record if you like h/c. Punk. (Well one review has to suck.)"

Buzz

"A ferocious band that probably sent the roaches scurrying for cover at CBGB's... (we did get lucky out)"

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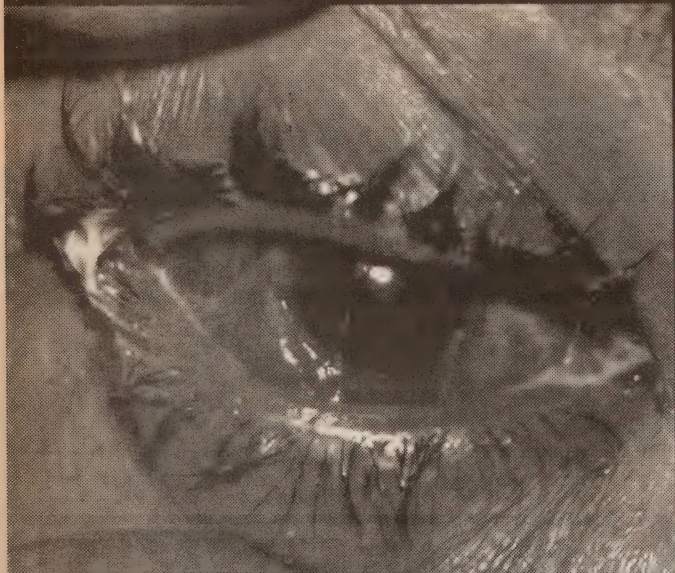
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lead singer, in trying to duplicate CARCASS like a xerox machine, comes off sounding like he simply has a bad chest cold. The best punch line overall is when they go into a "speed change," they think that they can fool the listener by playing only one or two notes really fast! I won't even go into the lame song titles and lyrics. Give it up. -Thom
(Godspeed 6726 N. Commercial, Portland, OR 97217)

GOO GOO DOLLS

"First Release" CD

If you, like me, had a twentieth-generation copy of this twisted and fucked up band, then you will appreciate the clean-up job the mastertape went through. Power-chord driven, humor-laden, and fun. Buy it! -Thom
(Caroline and Metal Blade)

GREENHOUSE EFFECT

"Going Ligit" 6 song cassette

Well, kids, GE spent so much time writing "review this please" all over the tape, jacket and letter that they forgot to write down the contact address..oops. Anyway, this one has the infamous "Ben is Dead" song, and if you have yet to hear it, you NEED to. Six good, sincere punky/poppy songs, and worthy of a seal of approval from me. Vocals are well done, but muddy on this recording (wish I had a better copy - hint hint!). In their cover letter, they asked, "Are we no longer worthy of your precious ink?" Wanna do an interview sometime? -Thom
(No address given... write us, Shark!)

GROTUS

"We're An American Band 7"

Semi-industrial/experimental noise rockers pull out a great version of the Grand Funk classic and then one of their own, more classic "industrial" songs complete with distorted vocals. A really decent record that puts this band on my must-see live list. -Al
(Grotus POB 170487 San Francisco CA 94117)

GUTTERMOUTH

"Under My Skin" (7-inch e.p.)

Quality label and recording. Another great punk band. These guys have a lot of power behind them. Must be great live.-CAKE
(DR Strange P.O. Box 7000-117 Alto Loma, Ca. 91701)

GUTTERSNIPE

"Train Wreck In The Discotheque!!!" 5 song 7"

Formulaic bari-vocal "kill-em-all" hardcore... BUT with LAME gradeschool lyrics that made me feel only pity. Last song, "Nuke The Day" is an anti-Grateful Dead song that has redeeming qualities but four to one ain't what I call good odds. Avoid like you would avoid Arlan Helm if he wanted to take your picture..-Thom
(Atrocious Records P.O. Box 411268, L.A., CA 90041)

HAITUS

7 song 7"

Impressive "hostage photo" cover. Grindcore vocals against some aggressive assault-style distorted amped-to-eleven guitars. Absolutely brutal! -Thom
(Urban Alert, B.P. 21, 93440 Le Raincy, France)

HALO OF FLIES

Music For Insect Minds CD

A total don't give a fuck grindgey punch/kick fest. 26 tracks from 85-91, all previously released to the best of my knowledge officer. -Pookie Musclehead
(Amphetamine Reptile)

HEADBUTT

"Pig Boy" 7"

Lacking a serious rhythm, Headbutt make the sound you would probably get from putting your ear on the pavement as a dozen rigs race by. nothing you'll be dancing to but if you're a noise head ...bring you ear plugs. -Krk
(no label info)

HEATERHEAD

"Heaterhead?" 7 song cassette

Very distorted guitar, hollow, "not-filled-in" sound. Aside from the fact that they broke some equipment at Al's Bar and pulled a "Raw-Flower-Scat-Job" there, I have no problem with them. -Thom
(contact #714 538-4596)

HED

"Drool" 7"

Moaning Sonic Youth guitars converge with some definite 60's acid stylings and 90's noise. At times it's moody and lythargic and other times a heavier rockin assault. pretty good. -Pookie Musclehead
(Mondo Psychotic, P.O.B. 278, Brookfield, CT., 06804)

HELLBILLYS

3-song 7"

If you are into the whole 50's sound, or just rockabilly in general, then this is a MUST HAVE. Melodic yet forceful. "Dragstrip Girl" is my favorite of the three, yet they all are cool. Well produced. -Thom
(Dionysus Records P.O. Box 1975, Burbank, CA 91507)

HELLBILLYS

"Dragstrip Girl" (7-inch green vinyl e.p.)

Rockabilly-thrash; good-time appeal; great drinkin' music just don't drink too much!-CAKE
(Dionysus Records)

HELLNATION

"Suppression" 8 song 7"

Ridiculously noisy hardcore with unintelligible vocals (thanks for including the lyrics, though! EXCELLENT and political!). Cool cover. Ahhh, I have been waiting for something like this for a long time! The members of this band except for the drummer use the last name "Ramone," which is funny, too. Wattie, Rollins, and Biafra sang backup vocals? Special "bonus track" at the end of the B-side that when

played backwards is... well... pick it up and find out for yourself! -Thom (Sound Pollution Records P.O. Box 6072, Florence, KY 41022-6072)

HOLY LOVE SNAKES

"Blossom" CD

Janes Addiction with a funk beat and a little metal. I would have reviewed the teenie tiny lyrics but my eyes started to hurt. -Pookie (Headhunter / Cargo)

HEMI

"Slow Leak" single

Both tunes on this are fast paced grungy torquers. There is a slight metal influence and an emphasis on heavy. -Thrashead (Big Money Inc., P.O. Box 2483, Loop Station, Minneapolis, MN, 55402)

HENRY ROLLINS AND THE HARD-ON'S

"Let there be rock"/"Carry me down" (7-inch blue-clear vinyl)

Australia's best join the Rollins for a rollicking "good trip" with an awesome cover of the AC/DC classic title track. Powerful. Something to definitely Abe-Vigode to

CAKE

(C/Z Records 1407 East Madison #41, Seattle, Wa. 98122)

HIGH RISK GROUP

"Daddy Rolex"/"Empty Hands" (7-inch)

Buried deep in the mix seems to be a band of great fuckin' potential. Unfortunately the sound is so bad that it bewilders me to review this honestly.

CAKE

(Harriet Records P.O. Box 649 Cambridge, MA. 02238)

HUMAN ODDITIES

"Henry" EP

Really twangy punk rock with a real Cramps type appeal. -Thrashead (Human Oddities, 6912 S.W. 62 Ct., Miami, FL., 33413)

IMF

"Brother Flywheel's Revenge" EP

Some pretty fun punk/hardcore on this. Unfortunately the production mairs this effort pretty badly. This saxophone work on "Casual Sex" was choice. these guys have a twisted, cool sense of humor. Fun record. -Thrashead

(Underdog, P.O. Box 14182, Chicago, IL., 60614)

INSIGHT

5-song 7"

Cool puke green vinyl! Very INFEST influenced straight-edge hardcore from England. Five rough, slashing tracks. Vocals barely intelligible, one MUST read lyrics though as they are quite good. This one DOES NOT have that lousy SE mentality either. -Thom (Stand As One, BP 77, 75623 Paris Cedex 13, France)

IOWA BEEF EXPERIENCE

"Pig Boy" 7"

Once again IBE choose to unleash the goods overseas. I'm not sure but i think they have already released an LP and a debut 7", so pay attention before you get further behind the program. IBE seem to basicky work

with a rock-punk frame, adding shovels of sludge and muck the finishing details are laced with rust. Its an ugly ass vehicle but a fun and unrully ride it is. Kinda like if Motorhead couldn't hold there alcohol. only 2500 made.. -Krk (For You?)

IRON PENIS

"Lazlo is Dead" 10 1/2"

WOW! They finally did it, name change and all. Too bad that that's the ONLY thing that has changed. Still sounds like DEAD LAZLO'S PLACE with a new name. Next thing you know they'll be making bumperstickers! -Thom (Lawsuit [oh, I'm scared!] Records c/o Luis P.O. Box 265, Van Nuys, CA 91408)

JABBERJAW

"Cartoon Days" cassette

Not to be confused with one of my favourite hangouts, this band hails from the Bay Area. Pop influenced punk rock. Lots of missed hooks and slipped riffs. High-pitched vocalist that whines a lot. Still, it's sincere. Check it out. -Thom (Jabberjaw 1640 7th St., Oakland, CA 94607)

THE JAKK

"Girls and Guns"/"Rainbow Red Horizon" (7-inch)

A good, good record. Grateful Dead/CCR/Captain Beefheart influences. It's got that late '60's Dr. Feelgood backing vocals, too.

CAKE

(Trigon Records 6837 Hanna Ave., Canoga Park, Ca. 91303)

JOHNNY & THE JUMPER CABLES

"Total Depravity/I Get Nervous" 7"

Very accessible minimalist rock-n-roll. "Total Depravity" is an addictive collection of sounds that impressed me. Just some good, hard rock-n-roll here. Recommended listening... -Thom

(Dog Meat GPO Box 2366V, Melbourne 3001, Australia)

JONESTOWN

"You Can't Swim With Handcuffs On" 7"

Jonestown sure have come a long fucking way since their debut 7". A song like "Crusty Rug" (off their Genetics 7") really can't compare to a more musically proficient song like the acoustic rage of "So Screw Crude." Even the A-side, "Recall" I swear sounds like JESUS LIZARD covering a BUZZCOCKS song!! Still as rocking as their early stuff but Jonestown have harnessed their RageRock really well over the course of a year (or two). Maybe their best yet. Check it out. -Krk (C/Z)

JUICE

"Fundamental" 12" EP

Loud punk rock with funk stylings, but far from funk itself. A real fucking raw guitar really drives this into your skull. OUCH!

-Thrashead

(Retch, 49 Rose Cres., Woodvale, Southport, PR8 3R2, England)

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JURY

"Decline of Human Race" 7"
BRILLIANT hardcore from Finland. The vocalist reminds me of early WAR DOGS, yet much clearer and positive. Lyrics are insightful and "anthematic." Excellent hooks and chord changing. "Forgotten" is so great that I wish I could play it for you right now. Sticks like superglue. "Confusion" is about the downturn taking place in the scene today. "Divided We Stand" is a call for honesty in the scene. "Nothing Is Fair" refutes the system in general and "One Race" slams skinhead mentality. Animal rights literature was included with the record. THIS has CLASSIC written all over it... and is right up there with BLAGGERS I*T*A! -Thom (Goodwill Records c/o Jussi Jury, Talvitie 74, 20600 TURKU 60, FINLAND)

JUSTINE

12 song cassette
Really cool heavily distorted punk rock with enough obscenities to keep even ME interested. "I'm Not God" and "I Want to Die" are my favorites. Good shit. Tape quality sucks with lots of dropouts. If you guys could send me a better copy I would appreciate it. -Thom (Eli Glasser 110 Damons Pt Rd, Marshfield, Mass. 02050)

KINGPIN

"Holding Tomorrow" 7" ep
Kingpin fall right into the "beyond straight edge hardcore" realm, like

playing a Minor Threat 45 at 33. they do it well with enthusiasm and they seem to have a knack for writing catchy songs but to stand out of the 100s of kids who also love Dag Nasty? Maybe next time. -KrK (Suburban Voice)

KLAUS FLOURIDE

"The Light is Flickering" LP
The music is pop in assorted flavors. There's a couple sourballs in here but most were really sugar coated. This record gave me a cavity. Sorry Mr. Flouride, it's extraction time. Open Wide. -Thrashead (Alternative Tentacles)

KYUSS

"Wretch" cassette
Loaded with ego-tripping buried leads and not-so-buried leads, I find this to be boring and unoriginal. The vocalist sounds like every other vocalist that I have ever heard and fits in the genre of "metal vocalists that sound the same," if you get my meaning. They are boring live as well. Ugh. -Thom (Dali Records 6255 Sunset Blvd. Ste. #917, Hollywood, CA 90028)

LA SECTA

"Our Kicks" (double 7-inch; red and green vinyl)
Those damn Spaniards (though I'm one myself) return with furious covers of T-Rex's "20th Century Boy", Suicide's "Ghost Rider", the

Scientists' "Demolition Derby" and the Spacemen 3's "Revolution". These guys have a really cool garage sound. Real raw and unparalleled. Question: Will they ever tour the States?-Cake (Sympathy For The Record Industry)

LEAVING TRAINS

3 song 7"
Great cover of a pied-piper syringe with a flute and schoolkids following... Stooges/New York Dolls/MC5 influenced 3-chord punk with a raw, gargly vocal. "Rock 'n' Roll Murder" sounds like something that CRIME would do if they were still around. "Fuck You God" has great lyrics and a VERY Stooges feel. "Kids Wanna Know" is the weakest of the three, but that doesn't make it bad. This is a necessary addition to your 7" collection! -Thom (SST Records)

LEGAL WEAPON

"Take Out The Trash" Cassette
Hard rock with lots of poppy elements that is mostly obnoxiously over-produced and in no way resembles this band in their prime. Even Kat's beautiful vocals lose a lot of their strength in the mix. The great news is that besides this stuff Triple X will smartly be re-releasing all of their old mandatory punk classics from way back. -Pookie (Triple X Records)

LIKE RAIN

"Lightening Waltz" CD
Camper Van Bethoven violin waltzy

stuff. Blech. -Pookie (Other River Music)

LOLITAS

"La Fiancee Du Pirate" LP
Reminding me of a punky JOAN JETT, the Lolitas who hail from Germany come across like a fun rock n roll band on this live disc. Not amazing, but not much music is. -KrK (Vielklang, Forsterstrabe 4/5 D-1000 Berlin 36)

LOUDHOUSE

5 song cassette promo
I loved this one even more than I loved the one I reviewed in the last issue! Add a little KISS to that Janes Addiction/Primus comparison please. I just love to lift weights to this! -Prissy "Jane Fonda's Bodydouble" Misterdeadhead (Virgin Records)

LOUDHOUSE

"Faith Farm/Shy Animals" 7"
Poor, misguided Caroline. Why do they promote the living shit out of this LAME band??! Enough has been said by others already that I am going to use this space to give you, dear reader, some advice on what to do with this piece of wax in case someone you hate gives it to you for Xmas... 1) Stick a pencil in the hole so that it is nice and TIGHT. Use masking tape if needed. 2) Hold upside down and put a blow-dryer on "high/hot" setting. 3) Hold blow-dryer up to record, slowly moving it around until the vinyl caves in and starts to form a funnel. 4) Let

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cool, remove the conic green slab, and go change the oil in your car! You won't spill a DROP!! -Thom (Caroline..)

LOUDSPEAKER

"King/Lucky 13" 7"

Side One is a great lumbering droning beast of a dirge epic with some mighty keen guitar moans and vocals kinda sounding like a more recent Nick Cave. Side 2 is about the same only exchange the words for a couple of moans and add a more prominent drum presence. A major heavyweight to contend with. -Pookie (Lungcast)

LOVE AND RESPECT

LP

How to describe this, well how about noisy, jangly, twangy, punky, and rockin' all in one. No lyric sheet but they seem to be whimsical. Interesting and original? Yes. -Pookie (Penultimate Records)

MRS. FRAZIER

"Harsh Call" CD

With an extensive tool collection, I was able to fashion it into quite a fine martial arts throwing star. I went outside and sailed it into the throat of the nearest wannabe college "garage" rockstar. -Pookie (Hit-A-Noteloud)

MEANIES

"Inside" 7"

Thick rhythmic fuzz thats swelling

punk at every possible seam. Not only fun at first listen but a definite keeper. I'd like to hear more. -Krk

(Lance Rock Records)

MEANIES

"Inside" 7"

Chuggin punk with tons of rhythm and swing. Not only worth its initial spin, these 3 songs are addictive. -Pookie Musclehead (Lance Rocks Records)

MEANIES

"Scum" (red vinyl 3-song 7-inch) Hey! Dad! Another Australian band. No! These guys are really fuckin' great! Love the back-up vocals. Early (good) T.S.O.L. sounds like an influence of theirs. "Keep your feet to the ground and keep reachin' for the stars..." -CAKE (SYMPATHY)

MEATFLY

"Fatness" LP

Agro-core. A more brutal version of hardcore. Same hate and release but in a much more controlled way. Like DISCHARGE meets CORROSION OF CONFORMITY. "Fatness" has its rock moments with tasteful leads and ROLLINS BAND influenced riffs. Only problem I could find on this disc is the fact that as a whole, these 10 songs fail to fully climax or achieve a state of ultimate avalanche. Still, a brutal fucking hardcore disc. I wish bands like

this would tour the U.S. instead of has-beens like the UK SUBS and G.B.H. -Krk

(Vinyl Japan 281 Camden High Street, London, NW1 7BX. England)

MEATLOCKER

"Keep The Faith" cassette

Ok, here we go. More Florida metal. Same old shit... and I couldn't care how much you bench press, you guys need to do WRIST exercises. Please don't copy off of Sunset Strip metal glam shit either, as it is destroying the L.A. music scene and I personally don't want the disease to spread. Thanks. -Thom (Meatlocker Buy-Products 4793 Davis Road, Lake Worth, FL 33461)

METAL MIKE

"Wig Wam Bam" 7"

"Wig Wam Bam" is a cover of some cheezy tune from the 70's by some band I failed to remember [IT'S SWEET... doieeee... -Thom] with Lisa and Julia fo the Gargoyles playing on it. B sides "Letter from Lou" is a phone call with backwards masking about someone selling their soul. That's slightly humorous. Ltd to 1,500 and fairly disposable. -Pookie Musclehead (Sympathy)

MIGHTY DEEK LICK

"Stag Nation" 4-song 7"

Way too lame for my tastebuds. Mellow, poppy, harmonic, with an attempted sense of humor that I just don't find to be funny. "She's My Chemist" has potential, but only if given a

complete rewrite. -Thom (Sub-Atomic 1813 E. Locust Suite 2, Milwaukee, WI 53211)

MONO MEN

"Booze" (7-inch)

These Seattle boys return with a triumphant 60's-inspired garage-thrash circle o' wax. Believe that these guys are real good...and don't forget the beer. -CAKE

(Estrus Records P.O. Box 2125, Bellingham, Wa. 98227)

MONSTER MAGNET

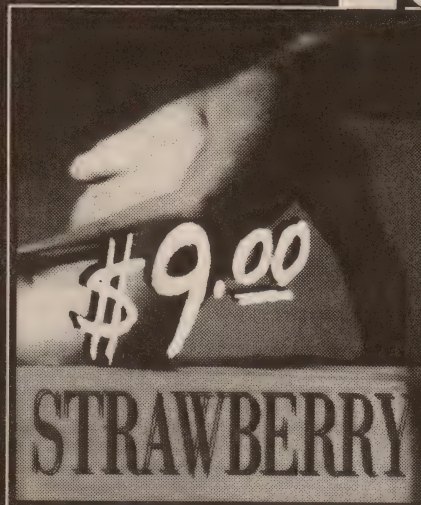
"Spine of God" CD

"Recorded at Spahn Ranch Studio," "It's a Satanic drug thing... you wouldn't understand." Ok, let's pretend loud rock and drugs haven't already been shoved down our throats (just these last three years!) to the point of disgorgement. Then yeah, Monstar Magnet deserve arenas full of naked groupies dropping acid. But I already have dust covered BLUE CHEER and MC5 records. This is just another STOOGES-HIPNOTICS thing. Good as they do it, I can think of a lot of new bands (well, how about three...) creating new music that deserve more attention and praise than MM will undoubtedly get. Oh, who cares anyway... -Krk (Primo Scree)

MOOSEHEART FAITH STELLAR GROOVE BAND

"The Magic Square of the Sun" CD A true masterpiece of eclectic alien pop/folk Zen lunacy, from the minds of TODD HOMER and LARRY ROBINSON. The Moosehearts blend

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ENDLESS MUSIC

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together an extremely diverse range of influences, from the SYD BARRETT/BRIAN WILSON/ARTHUR LEE inspired garage folk rock style that characterized their previous work to liberal doses of Incus Records free-improvisational freakouts, e.g. DEREK BAILY, HAN BENNINK, PETER BROTMANN, etc., GONG/FAUST/MAGMAeuro prog action, and soupcons of countless ethnic world musics. At times coming off like a softer BUTTHOLES, other times sounding like a KALEIDOSCOPE or INCREDIBLE STRING BAND for the nineties, and at still other times dabbling in neo-beatnik nameless weirdness, "The Magic of the Sun" satisfies throughout its 75 minute length, even when difficult and obscure. Then again who ever said spiritual enlightenment came easy? The disc of the millenium. -Mike Snider (Stellar Records, P.O. Box 34629, LA, CA 90034)

MORBID ANGEL

"Blessed Are The Sick" CD
ATTENTION GEEKS: Take hammer and smash cd; retrieve a jagged piece and repeatedly gouge into your wrists until you blackout and meet your satanic master! -Pookie (Earache)

MORTALS

"Disintegration" (7-inch e.p.)
If you fish at 3 A.M. on Tuesday morning...like the Kinks and the Ventures...but are not afraid to

experiment at the same time.-CAKE

(Estrus Records)

MUDWIMMIN

"For?!"/"Have a Good Time" (7-inch red vinyl)

Awesome minimalist/experimental/tribal rumbling by this bunch o' ladies from San Francisco. Early Buttholes/Flipper/Slits hybrid. One of the artists of the '90's. Check 'em out.-CAKE (Big Dog P.O. Box 2545 L.A., Ca. 90078)

MY NAME

7"

Extremely well presented product. From color cover, inner lyrics to the crisply abrasive recording, this 7" is the perfect example of how serious debut singles are being taken nowadays. But I suppose I would be as adventurous to gamble this package on this single too. Musically, "MyName" are quite capable and stumble into the punkojazz realm like early VICTIMS FAMILY, NOMEANSNO and RHYTHM PIGS. Not really sounding like any of the above, but this band does share the instrumentation jerkyness, which flips from jazz to rock to avant garde and even punk, like a fish out of water. Really fun disc that should impress the majority of you lug-heads. -Krk (C/Z)

NAPALM SUNDAY

"Subtle Infidelity"/"She Believes" (7-inch)

Wake up in the morning with a smile

on your face; rents all paid up; debts are paid off; it's the weekend; a great show to look forward to tonight...it's too perfect...but it's nice to dream...when you're not happy...-CAKE

(Shark Sandwich P.O. Box 102, Broomall, Pa. 19008)

NAR

(5 song 7-inch e.p.)

Ingenious packaging; great melodic punk; fantastic sleeve; nicely worded-out songs; "Blue Sky" is a catchy "if-buzzcocks-were-more-confident" approach; loudly aggressive.-CAKE (Secret Center 1008 10th Street #277 Sacramento, Ca. 95814 \$3bucks ppd.)

NASAL SEX

6 song + 2 "bonus" tracks cassette
This is a CHORE to listen to, but one really moves up a level in consciousness with the experience. Lots of noise-LOTS OF noise. Everything these guys have found lying around during the recording process was used as an instrument. This is BEYOND industrial. Intense. "Natural Aggression" is excellent. You can do much worse than pick this one up... give it a try and blow your mind... -Thom (No address given, but if you can find it-grab it!)

NAUSEA

"Cybergod/Body of Christ" 7"

Very heavy metallic punk with anti-technology and anti-religion lyrics. Very harsh male and female vocalists.

A real heavy Crass influence here. -Thrashead (Allied, P.O. Box 460683, San Francisco, CA., 94146)

NECRACEDIA

"Now I See Clearly" LP

• Solid hc in the less hooks, more anger mode of '83-'84 midwest/e.coast sounds. Alright lyrics about being against the system, broke, despised, etc that show an honest rebellion so non-existent in a lot of today's hc. Decent, but otherwise it didn't take me for any big ride. -Pookie (Wreak Age)

NED'S ATOMIC DUSTBIN

"Happy" CD

THE CURE and R.E.M. meet the computer age—two bands that I hate very much, thank you. Absolutely lousy and boring. And I don't care WHAT college top ten list this is on— it just goes to show the apathy of today's youth. Put THAT in your fucking press kit!! -Thom

(Sony, Columbia, Furtive, AND Polygram! [??])

NEWS AT ELEVEN

"Spill Their Guts" cassette

Poppy bass lines make me ill, but otherwise this is a good tape. Good vocals and lyrics, moments of punk brilliance, and then more poppy bass lines. I weave in and out of like/hate with this one like a loom weaves dimstore rugs. "A Night on the Town" and "Shit a Brick" make the tape worthwhile to keep. Grab this and make your own de-

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cision... I'll even mail it to ya if ya want... -Thom
(News at Eleven Station 1, 2921 Allgeyer Ave. Ste. #9, El Monte, CA 91732)

NIRVANA

"Nevermind" CD

This is one of the best albums this year, if not the best.

-Thrashead
(Geffen)

NIXON'S HEAD

"The New World Over" (7-inch)

A good rollickin' fest of fun; great name; stoned-inspired licks; see them snatched-up by a major soon. Cool '70's back-up vocals. -CAKE

(Junk Records P.O. Box 30084 Philadelphia, Pa. 19103)

NO MEANS NO

"Live and Cuddly" LP

The people who have been fortunate to NoMeansNo live, pretty much know what they are getting. To the unfortunate people who have never seen NoMeansNo live, ENLIGHTEN YOURSELVES!!!! -Thrashead
(Alternative Tentacles)

ORANGE DOOR

tape

So. Cal pop punk with a definite Big Drill Car influence and quite a few melodic hooks. A very big improvement since I heard them last. On the Downside, Knowing nothing about the rest of the band members, my best friend told me that the drummer thinks that quote "racism is cool,

and part of rebellion." "punks are white power." "All punk bands are racist," You Decide. -Pookie Muscledhead
(No address...)

ORIGINAL SINS

"Party's Over" EP

60's influenced yet punky as hell. GRAB THIS quick 'cause there are only 2000 copies to go around! -Thom
(Dog Meat Records GPO Box 2366V, Melbourne 3001, Australia)

THE OTHERS

5 song cassette

Shit, man, I played this ONCE, tried to rewind it, and the tape totally jammed in my machine! Oh, well, anyway this one is very mellow, "sign me quick" sell-out pop. Their press kit claimed "alternative"—alternative to WHAT? GOOD MUSIC?! Lots of "country" riffs as well. Avoid at all costs. -Thom
(The Others c/o Andy Magnuson 3301 Trappers Cove 3-B, Lansing, MI 48910)

OVERFLOW

"Through Department Store" LP
Riff-driven garage punk from Yugoslavia. I really love this album. The songs are well-written, especially "Naked." Lyrics are in English. A very sloppy BUZZCOCKS feel. I HIGHLY recommend that you send away for this one or you will WISH you did! I would gladly give my left nut to see them live... -Thom

(Listen Loudest!, Samoborska 97 C, 41090 Zagreb, Yugoslavia)

OXYMORONS

"Bash On, Regardless" tape

Pop punk meets Replacements type college rock with some decent musicianship and OK hooks. Semi-depressed lyrics about life, relationships, and drinkin'. Decent, but nothing really hooked me in. -Pookie Muscledhead
(P.O.B. 3445, Dayton, OH., 45401)

P-1-9

"Look Again" 7"

Formerly known as PRODUCT NINETEEN, this 7" contains 6 earsplitting cuts. Lyrics are well-thought out and original. Too much is going on with this one to talk about in a simplistic manner—let's just say GO BUY IT! -Thom
(ICE Records P.O. Box 020154, Brooklyn, NY 11201-0004)

PAIN KILLERS

"Guts Of A Virgin" CD

If you're familiar w/ TORTURE GARDEN, then you're basically familiar w/ Pain Killers. JOHN ZORN and BILL LASWELLS "newest" (?) project. Mega busy noise in the avant garde-jazz hell vein. I can't deal w/ it at all, but that's the point. The "music" isn't created for enjoyment, it's not made to play in the CD player of your BMW. This is made to annoy, to raise the hairs on your balls (or on your cunt). This is a raging audio inferno. If you like country, this is your hell. -Krk
(Earache)

PAIN TEENS

"Sacrificial Shack" 7"

This is probably the dirge end of the Pain Teens (non)musical spectrum. Slugging away, clunk-o-rama, this 7" is like watching a jackhammer in slow motion. Not something to recommend to a first timer but a fine addition to a P-Teens collection it will make. -Krk
(C/Z)

PAIN TEENS

"Sacrificial Shack" (7-inch)

Didya know that Santa Claus is a figment of no one's imagination. Feels like the "teens" are becoming (dare I say it) more and more obscure. Exquisite. -CAKE
(C/Z Records)

PANIC

"Epidemic" CD

If speedmetal is your syringe, then this is your drug sort of. -Thom
(Metal Blade)

PAVEMENT

"Exact wording of threat" (3-song 7-inch e.p.)

"Summer Babe" is like the early Jesus and Mary Chain without the abusive feedback. "Baptiss Blacktick" is Sonic Youth, almost exactly. -CAKE
(Drag City P.O. Box 476867 Chicago, IL 60647)

PAY THE MAN

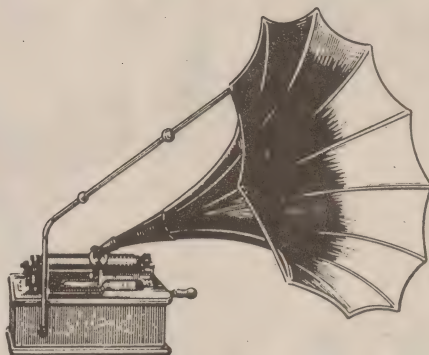
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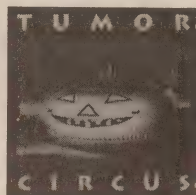
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WORD, SOUND AND POWER*

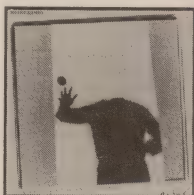
word (wôrd) *n.* 1. A sound or a combination of sounds, or its representation in writing or printing, that symbolizes and communicates a meaning. 2. An utterance, remark, or comment. 3. words. A discourse or talk; speech. 4. words. Lyrics; text. 5. An assurance or promise. 6. a. A command or direction. b. A verbal signal. 7. a. News. b. Rumor. 8. words. A dispute or argument. 9. Word. The Scriptures or Gospel: *the Word of God.* —In a word. In short. —In so many words. Exactly. —word for word. In the same words. —v. To express in words. [*< OE. See wer-2.*]



*D.O.A.



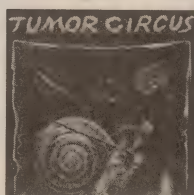
TUMOR CIRCUS
Self Titled
LP / CS / CD VIRUS 87
(Beatnik with Charles Tolmay (King Snake Roost) & Steel Pole Bath Tub. The tumor grows...)



NO MEANS NO
0 + 2 = 1
LP / CS / CD VIRUS 98
(Already? Yep, the brand new studio album is here! Eleven songs...you know they're great!)



ALICE DONUT
The Biggest Ass
12" EP / CD EP VIRUS 101
(They're at it again! NYC's weirdest with their version of an acid house dance mix! Medic!!!)



TUMOR CIRCUS*
Meathook Up My Rectum
7" VIRUS 102
(1-sided single with Clive Barker etching on B-side and full color Barker cover illustration.)



ORDERING INFORMATION:

7": \$3.50 12" EP: \$6.50 LP/CS: \$7.50
CD EP: \$10.00 CD: \$12.00

All prices are postpaid within the U.S.
Other countries write for details.
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Send \$0.40 for a complete mailorder catalog.

*TUMOR CIRCUS 7" (Virus 102) may be slightly delayed due to manufacturing delays.

P.O. BOX 424756, SAN FRANCISCO, CALIF. 94142

influenced, yet quite original. "Dirty Cop Bust" has Ronna singing vocals, and she sounds great! Wailing, unique. The bass keeps the rhythm on this one, and Daniel splashes the entire song with solos. This is NOT overkill. It works beautifully! "Popeye" is a haunting semi-ballad, and Daniel delivers the spooked-out vocals. Eric's drums glue the whole thing together. Cover art by Raymond Pettibon. Excellent stuff! -Thom
(Pay The Man 927 1/2 Lucille, LA, CA 90026)

PENNYWISE CD

Very tight Bad Religion styled So Cal HC with some occasional Youth Brigade harmonies. These guys aren't total dicks or anything but the lyrics about caring and unity sound kinda funny coming from these guys. (Give the kiddies what they want to hear, right?) "We're only going to die up in time". Gee, sound familiar? -Pookie (Epitaph)

THE PHANTOM SURFERS 7" EP

Yeah! This surf-rock blows in like fresh air from the North compared to the usual hairy nothingness that's all the rage up there. Smile and scoop up one of the 1500 of these gems. Cool whether you're near the Coast with the Most or not. Instrumental fans will dig this over and over. Buy. -Martin McMartin
(Estrus PO Box 2125, Bellingham, Wa 98227 USA)

PHANTOM SURFERS

(7-inch 5-song e.p.)
Yes, it's the '60's. No, dick, not those '60's, but these early, early '60's. It'll turn you into dogmeat if you don't watch out! Really, man! -CAKE
(Estrus Records)

PHLEG CAMP

"Bully My Pushy" 2x7"
Total funk/punk with a Fugazi influence. Very good socially aware lyrics. -Thrashead
(Allied, P.O. Box 460683, San Francisco, CA., 94146)

PHLEGM

"Masterpiece of Mutilation" (7-inch 3-track e.p.)
Aren't clichés great? Especially such inspid trash as this release. A barking dog seems to be the vocalist and incredibly graphic photographs of human mutilations for shock effect are included. Sorry, guys, Discharge did it before and they didn't need to be into "grindcore". Fuckin' weak. -CAKE
(Rotten Records 1675 Vernon Street #39 Roseville, Ca. 95678)

PITBULL

LP
Power heavy anger fueled hc with extreme metal leanings and raw yelled vocals. Decent lyrics that a lot of the time are fairly negative and lean towards the whole hate core scene. Not a lot of really catchy choruses like Killing Time or SOIA but it has a certain power of its own. (Nemesis)

POOTLY NAUTCH

"Microcosm/C.I.Aids" 7"
This is really I've-Got-A-Cause type lard. It reminds me of sappy performance art that's been watered down with near-beer. Hey, I don't like the government or AIDS either, but I don't whine about it on a 7"... -Tif
(Reiger Records BVBA Lieven Bauwensstraat 20, 8200 Sint-Andries (Brugge), Belgium)

POPDeFECT

"3rd Degree Road Burn" 7"
This band amazes me! This one contains four covers, all excellent and addictive. "Jack The Ripper," LINK WRAY's original is done with all of the excellence one would expect from Alan, Nick and Charlie. Fun as hell! "I Can't Escape Myself," one of my favorites live, is brilliant. "Car Burn," ripped off of the PAPER TULIPS does not leave the original in its wake—it only does it complimentary justice. And EVERYONE knows it's "Windy!" The booklet that comes with it is fun to read, but one addition must be made: The 1977 Plymouth Voyager is now dead. It blew a rod on the way to San Francisco a few weeks back, so make sure you add this "R.I.P." to the "Tour Vehicle Mortality" list in the booklet, ok? -Thom
(Flipside #36)

POWERASSAULT

(4-song 7-inch e.p.)
Ok, ok! Quit being so obsessed with grindcore/death/depression. It's old, used, abused and been done better by those English blokes ('nuff said).-

CAKE

(Power Assault P.O. Box 461 San Clemente, Ca. 92672)

PME

"PME/EP" 7"
VAGINAL DAVIS and his/her cross-dressing friends with four songs about transvestism. This is the NEW YORK DOLLS gone haywire. Wacked out, yet with good musicianship throughout. -Thom
(Amoeba Records 5337 La Cresta Ct., L.A., CA 90038-4001)

RANDOM CONFLICT

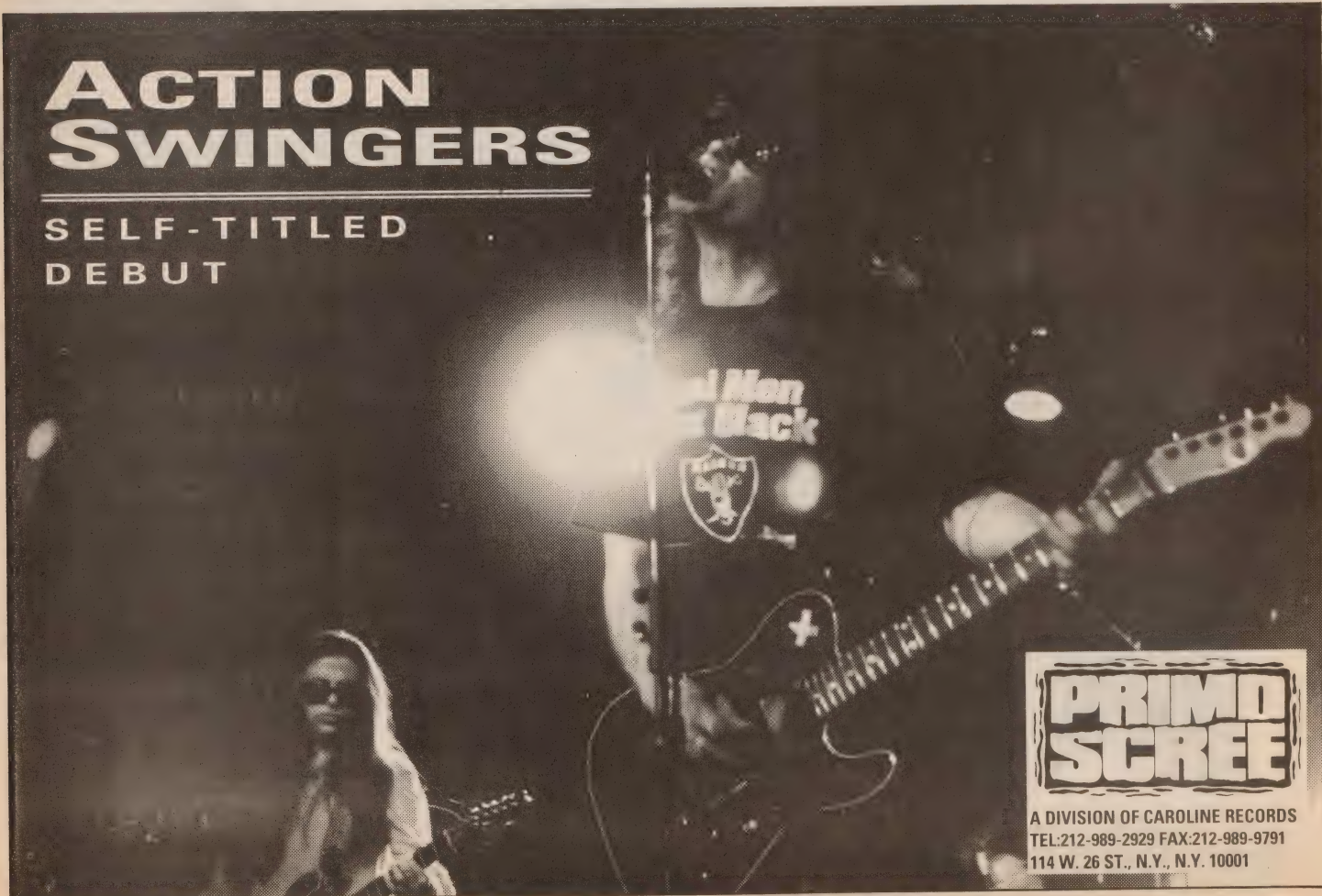
"Shadows of Existence" 3 song 7"
This is a tight band. Fast hardcore with clear vocals. Lyrics are also interesting. Punchy and crisp, good production. -Thom
(Peer Pressure Productions 4023 Lucerne Drive, Huntsville, Alabama 35802)

POLITICAL ASYLUM

"Window On The World" LP
I heard a little bit of early RUSH in the hooks, especially the bass lines. The vocalist sounds like a Scottish RIC OCASEK. Strange and unique hooks and changes, however, blow those lame comparisons away. This album has a nice eerie quality to it, and it is the kind of thing one must pay attention to, NOT just listen to. The lyrics are well-written prose with lots of imagic undertones. A nice change of pace. -Thom
(Electrode Records 283 Ronlesvalles Ave., Toronto, Ont. Canada M6R 2M3)

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POUCH

"Charlie McCarthy"/"The Rabbit" (7-inch)
Featuring ex-members of Smoke Shop, this seven inch fires up images of smokable good shit (which I haven't smoked in a while) and shreddin' shades of Soul Asylum. Neat-o.-CAKE (Rockville P.O. Box 800 Rockville Centre, NY. 11571-0800)

RADICTS

"Rebel Sound" LP

Heavily 01-77-punk influenced, the radicts couldn't come across more retro unless this LP was on Link Records instead of NY's trashy Noiseville. If its catchy, singalong punk you desire and you're tired of SHAM 69, here you go. You won't be sorry. -Krk
(Noiseville Records P.O. Box 124, Yonkers, NY 10710)

RAKE

7"

In direct comparison to Rake's debut 7", this new one (which has no markings to even indicate what band it is or label its on) is quite different yet just as ugly. Every instrument seems to be on 10 and plugged into a distortion box. Relentless chugged, throbbing, pulsing and just plain noise making. These three songs are quite a bit faster as well on the verge of punk. I think what saves rake from sounding like a tractor is the drumming at least one of these folks is sober. Good to see bands getting uglier, not

whimpier. -Krk
(L-Records 6124 Dory Landing Ct., Burke, VA 22015)

REBEL WALTZ

"The Last One To Die Is A Rotten Egg" 10"

As I started spinning this record, I got that ol' 70's feeling again—not that GOOD old 70's feeling but more like that dormant, long, boring one. I clearly remember it being the turning point of my learning about punk rock and never having to listen to music like Rebel Waltz again. Thom and I even tried to sing along with a song called "Beamships" but to no avail. We just laughed. If you are a big fan of TOTO, buy it. -Tif
(Erosion Records 2134 S. 12, Manitowoc, WI 54220)

RED LETTER DAY

"More Songs About Love and War" LP

Original sounding punk rock with '77 influences and a couple pop injections thrown in for good measure. Very catchy record.

-Thrashead

(Released Emotions, P.O. Box 132, Acton, London, W3 8XQ, England)

REFRACTORY PERIOD

4 song 7"

This sounds like it would be metal except for two things: 1) They could not afford to get the right guitar pedals, and 2) The lead singer can't sing. "Chickbeater" is an ode to wife

beating. The awareness is much needed, I agree, but their "answer" to this is threatening to beat up the guy doing the beating! Oh, yeah, REAL constructive... It's funny, because for the first three songs they scream about beating people up, then the fourth song is ANTI-WAR! Confused? Not as much as THEY are, I assure you! -Thom

(Scratched Records P.O. Box 800867 Dallas, TX 75380-0867)

RESIST

"The Solution" LP

Angry impassioned hc thrash with raw shouted vocals and a fair amount of energy expended. The anti-government, anti-bigotry, anti-corporate lyrics can be pretty "pc" cliché at times, but you get the feeling they really mean what they say. Nothing truly amazing but there is enough honest intensity to push it over the top. -Pookie

(Media Blitz Productions)

RHYTHM COLLISION

"Pressure" LP

Some real driving straight ahead punk rock with harmonies that made bands like the Buzzcocks and Stiff Little Fingers what they were. Good observational lyrics on everyday life and relationships. Harlan's voice sounds really good on this. One solid release here

-Thrashead

(Dr. Strange, P.O. Box 7000-117, Alta Loma, CA, 91701)

RICHIES

"Winter Wonerland" LP

This sounds so much like recent Ramones, it almost scary.

-Thrashead

(We Bite, Gonninger str. 3, 7417 Pfullingen, Germany)

RIFLE SPORT

"Primo" LP

In comparison to "White," my only other Rifle Sport LP, "Primo" is structured around the same thick bottom heavy formula. I don't think "Primo" is as aggressive or catchy, but the band has strayed little. Dark, chiming guitars which can be dense or thin but basically maintain the same feel. Fine feel it is I suppose but listen after listen this LP fails to generate much motion. Just a think brew of lifeless mud. Ok, but just ok. -Krk

(Big Money, Inc. P.O. Box 2483 Loop Station, Minn, MN 55402)

ROAD VULTURES

4 song cassette

I saw stars when I played this tape—because I rammed my head into a brick wall as hard as I could! Glammy "pretty-boy" music with nothing new in the sound department. Lucky for me I just picked up some scotch tape at the 7-11. -Thom
(contact: Kevn 212-529-1842 or Alan 904-854-4040)

CHEAP & NASTY

SHOTGUN RATIONALE 'TIME IS MINE' 7" (DOG 021)

Mips group w/ Mae Tucker, Cheelah Chrome & Smokin' Bob Stinson helping out.

BARRACUDAS 'HEAR ME CALLING' 7" (DOG 022)

ORIGINAL SINS 'NOWHERE To Go (from Here but down)' (DOG 023)

PHILISTEINS 'LIFESTYLES of the WRETCHED & FORGETTABLE' LP

POWERTRIP 'LIVE DEMONS' 7EP (DOG 025) (DOG 024)

Early Jeff Dahl stuff. Hi-energy lo-fi overkill.

THE VARMINTS 'NOT QUITE' 7" (DOG 026)

CHEATER SLICKS 'RUM DRUNK' 7" (DOG 027)

JOHNNY KANNIS 'KING of the SURF' 7" (DOG 028)

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ROCKET SCIENTISTS

(7-inch)
If you daydream about balloons turning into sculptures of Charlene Tilton...and like the Kinks...it's cool.-CAKE
(Estrus Records)

ROCKO

7 in.
Stripped down poppy punk that looks like a two man effort. B-side, "Fat Chicks that Smoke" was good for a chuckle without being too insulting or pretentious. O.K. - Martin McMartin
(EIGHT ONE NINE 819 N. Second St., San Jose,, CA 95112 USA)

THE ROOFDOGS

"Havin' a Rave-Up" 7 inch EP
An absolute blast of a garage-surf record. Find one of the 750 pressed and turn your pals on to some couch surfin' at your next beer blast. Cool sleeve rounds out the feel of this must-have for fans of the genre. Yes. - Martin McMartin
(Estrus PO Box 2125, Bellingham, Wa 98227 USA)

SABOT

"Pam Kray" cassette
Excellent cover art. This one is just a bass and drums. The first track, "At the Point of No Return," is the only one on the tape with vocals. Politically charged as hell. The rest of the tape contains instrumentals that make it hard to believe that only two

instruments are present. Catchy, raw, yet quite melodic, and not grating like MECCA NORMAL. Tommy Pressurehed would love this stuff, I bet. -Thom
(Sabot 2702 18th St., San Francisco, CA 94110)

SALT CHUNK MARY

"Ornthopter" 7" EP
Three piece band jerking around corners like the Minutemen after happy hour, 'cept SCM come across a little sillier maybe its just cuz they're younger, still a good debut. -Krk
(Pop Bus)

SANITY ASSASSINS

LP
This LP is full of catchy older style punk from this east coast outfit. The guitar has this sort of pop jangle, but keeps a real good distorted edge to it, great. -Thrashead
(Full Circle, 12 Bell St., Newsome, Huddersfield, HD4 6NN, England)

SANITY ASSASSINS

3 song 7"
I haven't heard this much distortion in a long time! Mid-tempo "release valve" type stuff that comes off quite well. Cool clear green vinyl. I hope to hear a lot more from this band. -Thom
(Dionysus Records P.O. Box 1975, Burbank, CA 91507)

SANS SOBRIETY

"Disguises/Freedom of Freedumb" 7"
Disguises is kind of a psychedelic tune, while Freedom has a reggae influ-

ence. -Thrashead
(Detox, P.O.Box 5655, Greensboro, NC., 27403)

SCHERZO

"Suffering And Joy LP"
The full blown East Bay pop punk sound complete with some decent hooks and lotsa lyrics about changing, trying, caring, sharing, blah blah blah. These guys do a good job of it and I'm sure it was done with good intentions but this is all begining to sound like one big broken record that leaves me craving some hate fueled audio hostility. -Pookie
(Lookout Records)

SCREAMING BLOODY MARYS

4 song 7"
I bet that this band is good live. A little bit metal on the leads but it didn't bother me 'cause it had wait. One song bothered me, "Hot Wet And Wild." The other three songs were medium speed and basically fun to hear. Good lyrics on "Blood Bath." -Tif
(Die Laughing 830 Sutter St. #8, SF, CA 94109)

SCUBAJO

"Blue Skies" (7-inch 3-song e.p.)
Guitar and vocal-drenched; can't quite put my hand on it; B-side more upbeat. Weird band. Quantas veces tengo que decir la verdad?-CAKE
(6-12-inch Speaker Records 529 and 5th Street Apt A NY,NY. 10009)

SCUMGRID

"Slippery When Wet" LP
This one makes me feel like slamming into 10 of my best friends! An awesome "score" with an average, on a scale of 1 to 300, of about 230—these guys should join a league! A cross between BLACK ANGEL'S DEATH SONG and CARCASS with a little bit of "The Manson Family Sings" thrown in for good measure. Some song titles that "blew me" away: "Gutter-strike!", "I Crossed The Line," "If It's On The Wood, It's Good," "My Ball Is Bigger Than Yours," "Circle That 7-10" and "Billy Idol Got A Strike!" And WHY does the vinyl have THREE holes instead of one... Comes with a coupon for a free monogram engraving as well—OH, WAIT! Got a joke for you! Q) How do you make a 3-7-10 split? A) Just tell them that the 8 pin is a cop! HAAAAHA! I got that from a SIMPSON'S episode!! -Thom
(Subwax Poptrax)

SEAWEED

despised EP
Blow-hard rock without a trace of irony, I played this 4 times trying to sort out the heavy nothingness. Cock-posturing ala' the Cult came to mind more than once, but at least Ian Astbury has the excuse of being fat and forty-something. -Martin McMartin
(Sub Pop POB 20645, Seattle, WA 98102 USA)

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SEIZURE SALAD
"Suction Saviour" 7"

Great loud, Motorhead/punk sounding release of some of this bands best live material. "Agnes Moorhead", "Skate Bettys of Death", "Sluts With Nuts" and "Francois" (about Motorcycle Boys lead singer!). It's a wonder these guys aren't more popular since they blend just the perfect cross-over potentials. A sound everyone can love! - Al

(Peace of Mind 7325 Reseda Bl. #646, Reseda CA 91335)

SEX SEX SEX

"Dawn Of The Dead/Premature Burial" 7"

Ugh. Fucking DEATH DISCO! I hate it, I hate it, I hate it. "Dawn.." has lyrics SO bad they could easily win a bad poetry contest, without competition. "Premature.." is poppy disco shit with crapego-vocals. If all the clonus death rockers flat out died, wouldn't that be funny? Kind of an ironic twist to the whole genre, eh? -Thom
(House of Kicks Records Box 2140, 103 14 Stockholm, Sweden)

SFA

"So What?" LP

More face stomping NY hate core from the band that has a passion for pushing bitterness to all new heights. Guess what the lyrics are about you fuckin morons. I'm sure this musical mugging will offend more than a few "pc" carebears but who gives a shit we're dealing with reality here. These guys should play Central Park and

hold a hate-in! -Pookie
(Wreck Age)

SHRINKWRAP

A Test In Patience Cassette

This very prolific band is definitely, I sample their recordings occasionally and this seems to be one of the better produced/sounding ones to date. Very experimental, with a good variety of effects and sample types. This tape also seems to be more rhythm oriented, which is actually a nice touch. Do these guys have any vinyl/CDs out? -Al

((POB 11831 Pittsburgh, PA 15228)

SHUDDER TO THINK

"Funeral At The Movies" LP

There is a not often contained magical chemistry in "Shudder to Think." Exposed on "Funeral" much better than it was on "Ten Spot" cuz that was quite a display of sweet teen surge and "Funeral" is just naturally surpassing that release. Everything takes a forward leap, the cover art, the recording, and even the musicianship seems to be sharper. From the dreamy opening track "Chocolate," STT openly display subdued rage with upbeat rhythms, swirling, often textured guitar riffs and ghostly vocals that softly balance on annoyance. Not an easy band to explain, maybe that's why I like 'em.

-Krk

(Dischord)

SICK OF IT ALL

"We Stand Alone" 6-song cassette

This one contains two new tracks, three live tracks and a kinda-well-done cover of MINOR THREAT'S "Betray." The only other thing by this metallic hardcore band that I have heard previously was their first LP, which wore off on me rather quickly. However, after a few listens to this EP I am still remotely interested. The live side is high quality, the two studio tracks "What's Goin' On" and "We Stand Alone" are catchy with good lyrics. You might wanna buy this... -Thom
(In-Effect Records, no address given)

SIN CITY DISCIPLES

4 song cassette

Loved the cover. Cool. Good punkish rock with a lot of Greg Ginn AFTER a bottle of gin riffs. A harmonica is thrown in to confuse you, but after a few listens it complements the sound nicely. A few more listens, though, and it gets boring quick. Ah, what the hell—it SUCKS. See how quick it wore off on me? -Thom
(SCD P.O. Box 32831, Kansas City, MO 64111)

SISTER DOUBLE HAPPINESS

"Heart and Mind" CD

I guess I'm just an immature punk rocker, but percentagewise I think this LP blows. Who the fuck wants to hear a bunch of fucking country-folk soul? Not I. Sude, SDH have always shown those influences but this LP really unfolds those influences into full blown scenes of paisly medons, of which I want to set fire. But if you're

into buying a CD for 3 or 4 songs (out of 12) then yes you will find some gut driven soul damaged rock here, but not as much as this band's first (SST) LP. -Krk
(Major Label...)

SISTER DOUBLE HAPPINESS

"Heart and Mind" cassette

Quasi-interesting. Just good rock-n-roll. Excellent reading lyric-wise. This band has their shit together, and it is obvious that they truly care about what they release. However, I find this to be a downhill ride from their earlier stuff. Ah, what the hell, though. A few weak spots otherwise, but nothing worth elaborating on. -Thom
(Reprise Records)

SKIN YARD

"1000 Smiling Knuckles" LP

More Sub-popian sludge grunge from Seattle's Skin Yard. Their still quick to the punch with their heavy riffage. Skin Yard fans will not be disappointed. -Thrashead
(Cruz, P.O.Box 7756, Long Beach, CA., 90807)

SKIN YARD

"1000 Smiling Knuckles" LP

This is the biggest piece of shit I have heard in ages. From the opening lyrical upchuck to the last painful note, this album made be run for the bathroom every 30 seconds. What torture it was to listen to this CRAP. If you happen to LIKE this cheap and lame excuse for a band, shame on you—you have sold out yourself even MORE than this band has! Ugh, WHERE IS



THAT razor blade??! This, friends, is my most hated album of the year! -Thom

SLAM SUZZANE

"On The Floor With Your Mom" CD Kinda mediocre funny punk with tight playing and slick production. Only a couple chuckles. -Pookie (Green Monkey)

SLOWCHANGE MADAGASCAR EP

Sounds like a wanna be R.E.M., snore. -Thrashead (Detox, P.O.Box 5655, Greensboro, NC., 27403)

SLUM TURKEYS

"Communicate" LP Driving, straight out punk with melody. Need I say more? -Thrashead (Meantime, 11 Salutation Road, Darlington, Co. Durham, DC3 8JN, England)

SMALL DOG FRENZY

"Weighted/Doubt" 7" Really poppy punk rock with kind of a recent DC feel to the songs. Pretty good. -Thrashead (Small Dog Frenzy, 953 Pleasant St., Boulder, CO., 80302)

SNAILBOY

"Spoo Heaven" 7" 2 ugly Pac Northwest style grunge rockers that lean a little towards Tad, though this is a bit more twisted with its vocals that sound like someone yelling with a mouth-

ful of popcicles and offbeat guitar licks. Pretty damaging. Pretty well presented opinions and commentary. -Pookie (Sympathy For The Record Industry)

SOLOMON GRUNDY

"Spirit Of Radio/I'm Not The Freak" 7" A-side is a cover of RUSH's classic song, and I proudly admit that I liked the original. However, this one sounded flat and unimportant, especially in the vocals. The percussion also was simplistic and didn't do NEIL PEART any justice. I wondered WHY this band decided to do a COVER on the A-side, and I found out why when I flipped the record over—the band's own material sucks! Lame wannabe "Oh PLEASE call us artists!!" CRAP. -Thom (New Alliance Records P.O. Box 1389, Lawndale, CA 90260)

SOME VELVET SIDEWALK

3 song 7" GILLIGAN got a job!! No more can I watch Skipper and the island zanies without thinking of Alan (vocals, guitar). Besides that obvious fact this three-piece from Oregon packs some noise. Pure grunge with painful vocals and original and disturbing sound. Buy it, little buddy! -Tif (International Pop Underground P.O. Box 7154, Olympia, WA 98507)

SOW BELLY

7" ep Ok. arty instrumentation which is pretty forgettable, pretty fast. Sounds like this band has two vocalists, one is bored the other thinks he's Nick. -Krk (New Rage)

SMOG

"Floating" (6-song 7-inch e.p.) Super-distorto-noisearama. Fucked-up stuff with Pussy Galore cassette quality. Yes, it's something to bring home to Momma. If Nick Drake was in Dinosaur Jr. and instead of getting really depressed, he got really...really S-T-O-N-E-D.-CAKE (Drag City P.O. Box 476867 Chicago, IL 60647)

SMOG/SUCKDOG

7" Two noise bands on this one. Suckdog's female lead vocalist is so stuck up and snotty that one can't help but to love her! The sound is just organized noise with LOTS of treble and requires a certain "mood" to appreciate. SMOG is simply samples, effects, and organized noise with a drum beat. Piss-poor production. "Asternaut" shines through, however. -Thom (#1 Hits! P.O. Box 820, Pasadena, MD 21122)

SNAILBOY

"Kept Turd"/"Pewie" (7-inch e.p.) Obsane-noise produced by Butch Vig and that cool Austin influence is easily noticable.-CAKE (Sympathy)

SPECIAL FORCES

3 song 7" For those who know where to look, there is some great punk rock out there! Special Forces fits snugly into the "great" category, and if you spot this on in your local record store, look no further. Excellent, uniquely sloppy sound with a deranged vocalist and excellent lyrics. "Red, White And Blue" is a much needed and freshly done political cut, the B-side contains two brain-bashing prime cuts... I could go on all day here! Welcome back guys! You have been missed! -Thom (Shredder Industries 181 Shipley St., S.F., CA 94107)

ST-37

"Look at Yr Chair/Pumpkin Face" Psychedelic/grunge type stuff that came off very boring to me. Oh well. -Thrashead (Over and Out, Box 49795, Austin, TX., 78765)

STUMPWATER

"Her" 5-song cassette Hmmm...funny. This one was recorded on a TDK Sound Master Professional Studio cassette, but it STILL sounds like shit. The lead singer is SO grating and unfun that I don't even get a chance to reflect on his big ego. The sound is lame, studio-produced crap. Avoid. -Thom (Stumpwater 1000W. 26th #106, Austin, TX 78705)

STUMPY JOE

"Love Plumbin" 7 in. Straight-on blues rocker exploring that



On the outside I had short hair, wore neat clothes, and looked happy.

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whole female reproductive organs/plumbing type metaphor. B-side's one of those silly ode to pot type things. Straight to the trade pile. - Martin McMartin
(Poplama POB 95364, Seattle, WA 98145 USA)

SUICIDE KINGS

"HIGH 'N' MIGHTY" LP

A post-mortem release of this L.A. band who played their last show in September, 1990. Sounds a LOT like the NEW YORK DOLLS and is just basically fucked-up rock-n-roll with a twist of lime and an umbrella. Any band that used to light themselves on fire onstage is okay by me. -Thom
(Listen Loudest!, Samoborska 97 C, 41090 Zagreb, Yugoslavia)

SUNDANCE

"The Beyond Within" LP

Coming from Looney Tunes records and judging from some past releases I have heard, I was kind of expecting some real raw hardcore, not this time. The tunes on this are mostly metal-pop with more emphasis on pop. They're kind of a Guns'n'Roses rip off and just as bad. They also have a few speed metal tunes for the hardcore headbangers (yawn). At one point while torturing my self with this, one word popped out of my mouth that sums this LP up "Pathetic". -Thrashead
(Looney Tunes Records)

THE SUNSET STRIP

Move Right In LP

Strong start with syrupy slide-slop guitar over distortion and that droll

vocal delivery that would make your heavy eyelids swoon if you were a Dinosaur Jr. fan. The indulgence degenerates into sappy ballads, and songwriting credits indicate that each band member gets a shot at including "his own" piece of dullness on the project for posterity. Maybe if they all got together and put in their two cents they'd come up with a decent single... or at least eight cents... - Martin McMartin

(Au-go-go G.P.O Box 542 D, Melbourne, 3001 Australia)

SUPERBALL 63

"Got/Redlined" 7"

Both tunes are funk influenced grunge, nothing special. -Thrashead
(Big Money Inc., P.O.Box 2483, Loop Station, Minneapolis, MN., 55402)

SUPER CONDUCTOR

7"

Gross cover of the month with some kid with a weird skin disease on the front, and what looks like an uncredited TAD-ish high school yearbook photo of some girl on the back. Once the insert is removed, it unfolds into a drawing of CHARLIE BROWN with a pierced dick, a band photo, and a little story professing their extreme talent and professionalism. The other side of the insert has a collage of yearbook photos of the NINE band members along with a short "bio" on each. Interesting so far... next comes the music itself. Ouch, man! Nine people in one band, and not one of them has any talent at all! Noisy, sloppy, out-of-tune with piss-poor

vocals. What a letdown! -Thom
(Scratch Records 317A Cambie Street, Vancouver, B.C. Canada V6B 2N4)

SURF WEASEL

"A Mind Of Your Own" 7"

Ok, SURF Weasel, with PUNK lyrics, influenced by American METAL-confusing? Well, yes, but the fusion is seamless. Nice production, good, well-thought out compositions. Crisp sound, not too much of anything, and well balanced. -Thom
(Surf Weasel P.O.Box 244A, Surbiton, Surrey, KT5 9LU. England)

SYKOTIK SINFINERY

"Songs That Start With An M" 3 song cassette

Oh, I feel THREATENED! The jacket states that if I don't like this lame, rappy-with-a-metal-guitar with "Princey" background vocals and lame song titles that begin with an M, like "Mr. Cool," "Maggots With Guns" and "Manic Depresso," then I am a dick. Oh well, I have been called MUCH worse. -Thom
(Bret Hartman P.O.Box 1065, L.A., CA 90028)

TAR

"Solution 8"/"Non-alignment Pact" (7-inch)

Hard-to-find single as I understand. Well worth it, though! Crunchy, egg-drenched cover of Pere Ubu's classic. Lick it, if you've got a toad...good acid.-CAKE
(Amphetamine Reptile/Germany/Tar P.O.Box 477315, Chicago, Ill. 60647)

T.B.A.

"Terror" cassette

The sound quality of this straight generic hardcore tape is SO BAD that I almost took my tape deck in for repair. Also, I HATE it when bands use acronyms! AND I HATE it when they use "x"s instead of periods IN those acronyms! -Thom
(no contact address given, but if you see them, RUN!!)

TEN BRIGHT SPIKES

Vertical Brando E.P

Crappy cha-cha cocktail party soft rock with a dated new-wave feel, and one of these jerks better be from England 'cause if that accent is phony they all deserve a good thrashing. - Martin McMartin
(New Red Archives 6520 Selma Ave. #1305, Hollywood, CA 90028 USA)

TERROR CAKE

7"

'77-'78 period Souixie coupled with heavy chugging metal riffs. Decent sorta poetic lyrics mainly about relationships. Not too shabby and a pretty good starting point. -Pookie
(Footlong)

THINKING FELLERS UNION LOCAL

282

"Lovelyville" CD

Saw these guys about a year ago, thought that they were just plain horrible. Goofy looky art students that just discovered SONIC YOUTH. I left after about six songs. Now comes

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"Lovelyville," a CD I didn't rush to play, but wouldn't you know it, turns out I play it all the time. Opening with some hilariously off track songs that sound like S.Y. (between CONFUSION and BAD MOON) trying to create the sound track for a TOM AND JERRY cartoon. Avant Garde noise with twisted-odd "structure." Some songs get into the HALF JAPANESE realm of weirdness, but this is all complement. A viciously fun disc. -Krk (Matador Records)

THIS GREAT RELIGION

"Nothing is wrong"/"The clot" (7-inch) I really like this band. Great songs and song structures are top notch; fuckin' amazing packing for the sleeve. It's got that gothic edge with a splattering of experimentation to boot. Great recording quality. -CAKE (Intermission Records P.O. Box 5906, Whittier, Ca. 90607)

TOXIC NARCOTIC

"Kunt Dunt Dunt" 3 song cassette Is there a new category of music that I haven't heard about yet called "Shitcore"? Absolutely ridiculous "meso-mean-and-baritone" angst-metal with "big-word" lyrics. These guys have a "cause," but I just don't believe their sincerity. On the jacket I noticed that it said, "Support Local Music!" Yeah, you hope so, because that is all you'll ever be-local. Tif loves this. -Thom (R.P. Records P.O. Box 335, Newton Ctr., MA 02159)

TRIBES WITH KNIVES

6 song cassette Musically sketchy and drifts. Well or-

chestrated. Drum machine adds to the eerie quality of the tape. Good poetic lyrics as well. Ok. -Thom (Mike Dorlac 2214 Sims, Overland, MO 63114)

TROTSKY ICEPICK

"The Ultra-violet Catastrophe" LP Fairly mediocre pop rock that in no way resembles 100 Flowers anymore, and after listening to this it's kinda hard to believe that some of these guys were ever in that late great band. Phooey on mellowing with age. -Pookie (SST)

TSOL

"Live '91" CD The original line-up belting out the classics. Sounds really good to you Joe D, sounds really good to me. -Pookie (Triple X Records)

TSUNAMI

7 in. EP Absolutely crappy effort complete with irritating guy-girl harmonies that's cutesy countrified enough to make me think of shiteads like Lone Justice, who I'd kill if I wouldn't get caught. - Martin McMartin (Simple Machines 3510 N. 8th, Arlington, VA 22201 USA)

TYPE-O NEGATIVE

"Slow, Deep and Hard" CD Horrible speed metal rock with a singer that sounds like he has throat cancer, and of course the lyrics are just as stupid. What's new? -Krk (RoadRacer, 225 Lafayette St., Suite 407, NY, NY 10012)

U AND THE RISK

4 song cassette This one sounds like a cross between MARTY ROBBINS and something from Nashville that eludes me. This four-piece is from Arizona, and I am sure they are popular on the Holiday Inn scene there. This is another tape chock full of harmonies by four people who can't sing. -Thom (Eduardo Valencia 250 W. Paseo Contento, Nogales, AZ 85621)

UBER ALLES

"Dust to Dust" (4-song 7-inch e.p.) As we now know, there are just too many chili pepper clone bands. Well, add another one to the list. Good messages in the songs, however, but we've heard it before. Nice sleeve as well. Oh, well. -CAKE (Flux Records P.O. Box 1033 Newport, Road Island 02840)

UNAMUSED

"Red, White, and Brainwashed" EP The music is basic hardcore that has an early 80's feel to it. The lyrics are political and pretty cliché in parts. The vocalist sounds like he is reading the lyrics or he sounds like he bored. Come on dude get pissed off!!!! -Thrashead (Unamused, 14155 High Tor Dr., Tigard, OR., 97224)

VANDALS

"Fear Of A Punk Planet" Cassette Oh look at our cute Beastie Boys outfits and cute lyrics, you'll just eat this crap up and make us a lot of money. Right? Wrong, kiss ass breath! The

only original member left is the drummer (now on bass) and this shit is so polished and preplanned, everything classic Vandals wasn't. A name change is in order, then change your diapers. You stink! -Pookie (Triple X Records)

VARIOUS

Econochrist/Detonators Split 7" Econochrist side has one good Neurosis meets Born Against original with good lyrics to boot and a decent cover of Devo's "Uncontrollable Urge". The Detonators turn out some decent punk/HC but I know that "Day To Day" is a really old tune (maybe the rest are too) and it doesn't seem they've improved over the years. -Pookie (Insurrection)

VARIOUS

Skin Yard/Loveslug 7 in. Skin Yard cut would be a dandy for the inevitable soundtrack for the sure to be upcoming film about the nut who mowed down 30 people last week in that restaurant in Texas. It would be perfect.. "Psychoriflepowerhynotized!! Up against the wall motherfuckers! Whoa, Yeah!.." Loveslug's "Loser Bar" is one of those drunken ode to "our bar" type tunes that's been done once or twice before. -Martin McMartin (Rave POB 40075, Philadelphia, PA 19106 USA)

VARIOUS

"I Hear The Devil Calling Me" (7-inch e.p.) A sample of twelve New Zealand

HUNGER FARM

DOGMA

LP CD CASSETTE

NEMESIS RECORDS

"bands". Mostly just segments of these artists. It's pretty cool, though. Labels should start doing this more often. Nice, mostly acoustic cuts.-CAKE (Drag City P.O. Box 476867 Chicago, IL. 60647)

VARIOUS

"Decline" EP

All five bands on the comp either play metallic or poppy punk. Most are average, but Time Out stuck out pretty well. -Thrashead (Shakefork, P.O.Box 9711, Downers Grove, IL., 60515)

VARIOUS

"Thirsty Ears" CD

Low key coffee house music. Makes me want to maim a few thousand "sensitive intellectuals". -Pookie (Fang)

VARIOUS

Bad Neighbor/Snailface (Split 7-inch 4-song e.p.)

Bad Neighbor are like a funky Nirvana and also have some Jane's Addiction in their sound; Snailface are a run-away train on a rampage...like if Living Color had not lost its raw edge...and Mark, you crazy guy, great fuckin' logo!-CAKE (Lobster Records no address)

VARIOUS

"Collective Conscience" EP

Have you ever heard bands so "original" that you can't get in to them because your too busy trying to figure them out what the hell about? That's how all four bands struck me on this

comp. But just talking about the music, I've missed the whole point of the comp. The main objective is to point out the sense of community behind this record, it worked. -Thrashead (Broken Rekids, P.O.Box 460402, San Francisco, CA., 94146)

VARIOUS

"Pulley" EP

Bricks and the Mommyheads are really folk styled, Nation of Ulysses sound like Fugazi, and My New Boyfriend is a noise-folk cross. To get to the point I really didn't care for this at all.

-Thrashead

(Simple Machines, 3510 N. 8th St., Arlington, VA, 22201)

VARIOUS

Rhineland/Lack of Social Decency (7-inch e.p.)

Rhineland are too much like Quarterflash/Scandal for me. AND L.O.S.D. are just prototypical shit.

-CAKE

(Address?)

VARIOUS

Animal Crackers/Whipped (7-inch split)

Animal Crackers is like a real young Bad Religion (funny cover of Rick Springfield's "Jessie's Girl") Whipped are just jumbles of noise-r-noise.-CAKE (Sound Pollution Records P.O. Box 17742 Covington, Ky. 41017)

VARIOUS

"Bitzcore Flex" EP

This is a sampler of songs released on Bitzcore LPs. All are early American

hardcore re-releases. This has classic tracks by Articles of Faith, Flag of Democracy, Black Market Baby, and others along the same lines.

-Thrashead

(Bitzcore)

VARIOUS

"New York Eye And Ear Control" LP

This LP which I was anxiously awaiting turned out to be a major crash and burn scene. And I'll bet even that would have sounded better than half of the wishfully "experimental" noise on this 13 track sinker. The stand outs are so fucking obvious, RAILROAD JERK, who get a wild guitar sound on "From The Pavement." The fume exhilins UNSANE turn in "Boost." Even COP SHOOT COP sound good here, but the rest is just plain boring and pretentious sounding. ART DAMAGE noodling for people even more bored than the musicians involved.

-Krk

(Matador Records)

VARIOUS

"Here's Stanton Park!" 4 song 7"

Four bands on this comp: THE VOO-DOO DOLLS are basic rock-n-roll with a sloppy edge to 'em. Not bad. JOHNNY AND THE JUMPER CABLES pull off a formulaic rock-n-roll song called "Young, Loud And Stupid" that works well for 'em. WORLD OF DISTORTION's live song "The Ladd Center" is a distorted, bar-chorded piece of slop. Of COURSE I am gonna tell my friends, that's the kind of shit I BUY in record stores! Finally, THE LADDS FROM BELLEVUE do a song

called "Ode To...." which is mellow in comparison to the other three. However, it fits well into the whole concept of what a compilation should be.

-Thom

(Dionysus Records P.O. Box 1975, Burbank, CA 91507)

VARIOUS

"Gabba Gabba Hey" Cassette

An all Ramones covers tribute consisting of some high points which include L7, Badtown Boys, Bad Religion, Tommyknockers, etc and some really low points DIScourtesy of Buglamp, Flesheaters, etc. All in all enough good stuff to make it a getter if you dig the concept. -Pookie Musclehead (Triple X Records)

VARIOUS

Letch Patrol/Youth Gone Mad 7in. Cough syrupy heavy sludge offering from Letch Patrol that grabs a hook from Sabbath's "Snowblind," I think. Cool moans about young chicks worshippin' dead rock stars. Youth Gone Mad offer two cuts, spastic and fast with dual vocals barked back and forth between catchy choruses. Their cuts wouldn't sound outta place on the flipside of a tape that had those early DK's singles on it if that's your bag. Cool release, no idea how many were pressed. - Martin McMartin (Youth Gone Mad 560 West 43rd #30G, NYC, NY 10036 USA)

VARIOUS

Meatfly/Can't Decide Split 7"

Meatfly do a heavy, knock your head off thrash tune. Can't Decide do a

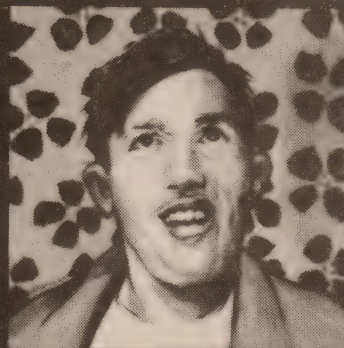
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DUH



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DUH "Blowhard" (LP or Cass \$7, CD \$12)

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cover of Kraut's "All Twisted" that really does the original justice. -Thrashead (Sound Pollution)

VARIOUS

"No Exit, No Return" 7"

Process Of Elimination turns out a hard metallic NYHC tune and Dead Image put forth a tune that alternates between softer melodies and harder HC parts on side A. On side B, both Refuse To Fall and Encounter turn out hard metallic HC. All the tuneage is decent, but none justify their claims of a "new wave" of NYHC that are really any different from those they decry. -Pookie (Upstate)

VARIOUS

"Sign Language" 7" Box Set

A very very well put together package with a definite message - or group of messages: Stop racism, stop war, stop sexism. 3 discs, 4 bands per disc - some of the names - Spitboy, Christ On A Crutch, Fixtures, Jawbox, Political Asylum etc. While not all the songs/bands are all that great - the common denominator is hardrock with a message - and it is loud and clear. Brilliant 24 page info booklet as well. Some people can just put the best shit together! - Al (Bottomline Press POB 460683 SF CA 94146)

VARIOUS

"Metal Ribbons" EP

Like the title says, the operative word here is metal. Full on metal punk. -Thrashead (Meat, 1220 S. 120 St., Tacoma, WA., 98444)

VARIOUS

"Very Small World" Double LP

This cool cartoon jacket holds 2 albums with 28 bands/28 tracks of mostly punk and HC from the Bay area and several from the rest of Calif. Several shit fillers, a bunch of mediocre tunes, but some really good stuff from Spitboy, Tit Wrench, Plaid Retina, Econochrist, Samiam, Sleep, and Lack Of Youth makes it worth getting. -Pookie (Very Small)

VARIOUS

"The Alice Cooper Tribute E.P." (double 7-inch)

Featuring: These Immortal Souls doing "Luney Tune" (which reminds me, eerily enough, of Catholic Discipline); Gumball doing "Under My Wheels" (they give it more of a cool stoned '70's sound, dude); Sonic Youth doing "It's My Body" (Yeh, Kim Gordon does a sexy, sultry representation of this classic); and Laughing Hyenas do "Public Animal #9" (hopefully not the last gasp by one of the most insane bluesy/punk bands of all time. An energetic cut.) A must buy. -CAKE (Sub Pop...somewhere in Seattle)

VARIOUS

"Panx Vinyl zine 09" EP

Six European bands that all play good standard hardcore. Incertitude from Holland and Blighted Area from France both really caught my ear with their speedy thrash tunes. Another good comp from Panx. -Thrashead (Panx, BP 5058, 31033 Toulouse, Cedex, France)

VARIOUS

"Jazzspeak - A Word Collection" CD

A spoken word CD with the theme of jazz music. Don't let this scare you, as some of the artists represented here belt out prose with the best of 'em! Too many artists on this comp to go into detail, but let me just say that if you like spoken word, grab this NOW. Oh, by the way... in the TOXIC NARCOTIC review I MEANT to say that Tif liked the REVIEW - not the band. -Thom (New Alliance Records P.O. Box 1389, Lawndale, CA 90260)

VARIOUS

Tankhog/Wind Walker split 7"

What we have here are two bands doing Ministry covers! And it's a fucking great thing! Tankhog do "So What" is a very big way, lots of guitar layers, samples, big drums, lotta screaming. Wind Walker do "So What" also well produced a sonically devastating. The question is - what else are these bands doing? Great record for fans of Ministry type noise. - Al (Mint Records #699-810 West Broadway, Vancouver BC Canada V5Z 4C9)

VARIOUS

"Single Wake Up" EP

This 7" comp. features four bands all who are pretty good. Sofahead, Subway Surfers, and Samlam all playsome hard mid-tempo punk with some pop injections. Parkinson Square play a chunky, fast hardcore tune that sticks. Four good bands, a nice well rounded comp. here. It's too bad there is no address you can write to. -Thrashead (No address...)

WALK PROUD

"One More Time" EP

Real chunky hardcore with a heavy bite. Really good lyrics. The EP really moves along, killer. -Thrashead (Nemesis, 1940 Lakewood Blvd, Long Beach, CA., 90815)

WEEHUGGUM

"Headache/Bad Sister" 7"

Medium tempo, simple, and to the point. "Headache," on the A-side, would be much better if sped up a bit - it comes off a bit stale. "Bad Sister" is a ballad with good lyrics but bad harmonies. I bet I would LOVE this band live, though. They seem to have a lot to offer. -Thom

(Szkantone Records P.O. Box 5441, Bellingham, WA 98227)

WEIRD PAUL

"Lo Fidelity, Hi Anxiety" LP

This guy plays punk, hardcore, folk, a chord organ and other things all on one album. Although Weird Paul's real genius lies in his lyrics. This guy has a way of taking the absurd and pushing it to new boundaries. I found myself laughing my ass off or singing to or both, to songs like "Acting Like Mel Torme", and "Knock People Over". Other numbers I thought were real creative were "Poor Little Fly", "Pandamonium", "Tom Ate a Banana", and "Nacho Sin Casa" among others. This record isn't for everybody, but if you have a weird sense of humor or a taste for the absurd, this album is right up your alley. I loved this. -Thrashead (Homestead Rec.)



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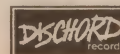
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SKEWBALD

ter intro—and yes, I get the joke! "Head" will roll... ha ha!" Bar-chord punk rock, good production. The one thing that stands out for me, though, is the vocalists! What a nut! Deep almost baritone screaming—after a gig he probably has to have his vocal chords surgically replaced!! LIMITED EDITION! BUY IT NOW! -Thom (Dog Meat GPO Box 2366V, Melbourne 3001, Australia)

WILLIAM S. BURROUGHS & GUS VAN SANT

(7-inch clear vinyl)
Yep, junkie-king meets instrumental genius—a total fuckin' mindfuck. No joke. -CAKE (Singles Only Label)

WINGTIP SLOAT

Sweet Portable Junket 7" EP
Packaged recorded and performed really raw. If you listen closely you'll pick up some some shy post punk moments, maybe even Dischord influenced. But this band comes across more adventurist and minimal minded. Could develop into the Unrest realm. -Krk

WONDERAMA

"Padre Pio (The Stigmatist)" EP
Psychedelic brain twister. Sound like something the Buttholes would do. Weirdness

abounds on this disc. -Thrashead (Ajax, P.O.Box 805293, Chicago, IL., 60680)

X-O TOXINS

5 song 7"
Run of the mill punk with lots of guitar and "standard" vocals. Cool deep pink splashed vinyl. That was my first impression. Second time around: OK attempt to be political, but I question their actual KNOWLEDGE of politics. Haven't you boys heard about the Kennedy Conspiracy?? Third time around: Oh, fuck it, whatever... -Thom (X-O Toxins P.O. Box 1978 Covina, CA 91722)

YARD TRAUMA

"Face to Face" CD
Yes, I know this CD has been out for awhile, but it has never been reviewed in these pages before, so here goes: Catchy, 60's pop punk with a bite. I have a lot of fun with this one, and the included "recorded in a living room" first album is a great listen. Yard Trauma deserve your ear, as they put out some original and honest sounds with insightful lyrics. You simply won't find a more sincere bunch of guys! -Thom (Dionysus Records P.O. Box 1975, Burbank, CA 91507)

LAST MINUTE RECORDS REVIEWS THAT ARE NOT IN ALPHABETICAL ORDER...

SLUG

7" EP
If "Breathe the Thing Out" doesn't put Slug on the map, then it's not worth being on the map. Slug are becoming more and more unstoppable as demonstrated on this 7". Bigger, uglier and altogether much more assaulting. These riveting songs are either Slug at their absolute peak or just a glimpse of what could become the burliest LA band ever. Gee, I can't wait to see how it all ends. If you only buy one 7" this issue it will be this one. (I got in a fist fight with an idiot who said Slug "borrow" from Big Black and Helmet.) KRK
Sympathy For The Record Industry

HAPPY MAN SONGS

7" EP
Drunken white trash ramblings the way only a real white trash drunk could verbally stumble through. Slurred (spoken) word (slang) mumbblings. Really funny. Slime like this doesn't just drop out of any hole. This grime was scraped off the balls of a rabid dog. I'm looking forward to whatever Charles & John Hancock spit out next.
Get it. KRK
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FASTBACKS

And His Orchestra CD
Finally on CD, "And His Orchestra" is a fine enough treat, but don't pick up the phone just yet! If you order now Poploma will also include the long out of print "Play Their Favorites" 12". Now, you may call Poploma crazy, but as an added bonus to those excellent releases, the smash hit 12" "Everyday is Saturday" is also included to make this a once in a lifetime irresistible offer. All this for only 13 bucks! Yes there is a god. KRK
POPLAMA RECORDS

FUDGE TUNNEL

Hate Songs In E Minor CD
Ya know, I reviewed the "Earache" version of this release a few issues back. Not sure what I said but I know I liked it. Probably something like Godflesh "Streetcleaner" meets Nirvana "Bleach". Brutal. KRK
RELATIVITY

ALIEN FARM

Now Fix Me CD
Under shovels of dissonance are buried really beautiful songs. Primitively shy rhythms are married with thick seemingly unconscious guitars that sparkle with glittering effects over the hypnotizing marsh-core of these 13 songs. Admittedly, song to song they blur, but some music is supposed to dominate the background as I imagine this should. Really interesting. KRK
GALIVANT MEDIA SAN FRANCISCO CA 94117

BLUE

I Will Go See the Fish 7"
More drunken, deranged unmusic by Blue. Not sure

if these songs are as tweaked as their debut, but any more sane they ain't. Damaged rock, kinda like what punk rock would have steeped to if Darby Crash had never died. (Not S.E.H.C.) KRK
ERL RECORDS 418 MADISON AVE ALBANY NY 12210

SAD SACK

Heinous Bitch/Trash It 7"
"Trash It", which suffers from a ridiculously trashy recording, is in disguise a great song. Squealing guitars parade in blitz fashion while the rhythm section stumbles over themselves to keep up. The vocals are a strained mess. "Heinous Bitch" is a little mellower but just as sick in production with intentions aimed at misaligning your bowel movements. I hope someone's paying attention cuz this label might be releasing the hit makers of tomorrow. KRK
ERL RECORDS

ZEN GUERRILLA

7" Box-Poster
Not sure how limited this "promo" 7" is, it might be worth your trouble to find out. Avant Garde in every aspect of the word. This Zen chimp comes across too arty to be noise. Too noisy to be art. Stuck in this neitherworld they manage to produce a kalidescope of sounds and textures over a dominating rhythm section that could lean towards a Funkadelic influence. "Eat More Mushrooms" says the t-shirt of the real zombied out guy. Like I said, you might want to investigate. KRK
INSECT PO BOX 811 NEWARK DE 19715-0811

PHANTOM SURFERS 7"

More rippling rock n roll by the ageless Phantom Surfers. Am I going deaf or was this recorded at a low volume? These could be covers for all I know. Excellent surf rock. KRK
O's label, somewhere between here and hell

POST MORTEM

Festival of Fun LP
Post Mortem are quite a damaged bunch of punks. Snapping from fast thrash to damaged psycho rock (St. Vitus) with every stumbling aspect of "punk" in the ugly middle. Nothing amazingly new but Post Mortem will remind you what "punk rock" means to 16 year old drop outs who have already developed an attitude. Self released, only 500 made. KRK
SHIT KICKA 57 CHESTER RD BELMONT MA 02178

THEE HEADCOATS

Headcoattitude LP
Just x-actly how many songs can ya write with a fuzzy mind, alcohol soaked liver, and a Ventures riff? If you're going to ask Billy Childish, your answer might get into four figures. Three for sure. Scary but I actually really like a good half of this LP. How a man can write so many fun-catchy-trash based tunes is way beyond me. Love the recording on "By Hook Or By Crook", so raw it's dripping blood. Bass player has a hawk! KRK
SHAKING STREET

YOUTH GONE MAD

"Isolation" (7-inch 3-track e.p.; brown vinyl)
It's that late '70's L.A. punk sound re-fired and sounding sharp as fuckin' nails. B-side is from 1982 and is a weird hybrid of Crass/Avengers. Brilliant. Pick it up. -CAKE (Vital Music 81 2nd ave, Ny 10003)

YOUTH KORPS

"82" EP
Before Napalm Death, even before D.R.I., there was Youth Korps. The 13 tracks here originally released as a demo tape, set the standard for bands like Napalm Death and this was recorded back in 1982! this is a mandatory release for all who like extremely fast thrash. CLASSIC! -Thrashead (Ed Felth, P.O.Box 506, New London, CT., 06320)

ZEN GUERRILLA

BOXED 2 song 7"
Cool boxed set that contains a HAND PAINTED poster along with a deep red vinyl 7". Sounds like hardcore Motown with lots of overdubs and a buried poppy bass and splashy guitars. Vocals are also thrown all over the place. On the surface the sound seems quite confusing, yet with repetitive plays things clear up and the "method" starts

HUNGER FARM

Dogma LP
These guys are so intense live, though they change drummers more often than they do underwear. Hunger Farm's rhythm section is absolutely relentless. A lot of times I think Bill's guitar playing would come across too "arty" or too "new wave" if it wasn't for all the crashing drums and pulsing bass lines. Not to can Bill's guitar playing because he is probably one of the more creative young folk to stumble out of the orange haze we call home. This LP captures H.F. in a beautiful if not magical setting of emotional rage vs. teen angst. I know that sounds cheesy n'all, but fuck if this LP doesn't rev with zest and zeal. A post-punk smash of pop-noise you won't be tired of any time soon. Nice cover too! KRK
NEMESIS

ACTION SWINGERS

CD
God, how I've avoided this CD. A lot of the reason is because... I'm not sure why, but I don't like the majority of it. Probably has a lot to do with Ned Haydens vocals. A loud smokers howl that varies from song to song even less than his wall of noise guitar. Not to say this isn't full tilt trashy rock n roll cuz it is. I think the obvious hits are "Watch Out", "Funky Man" and "Fire". These songs seem to have more rhythm and are just plain funner. Specially the one fronted by Julia Cafritz's unmistakable moans. Is this release on vinyl? KRK
PRIMO SCREE

DON'T MEAN MAYBE

Real Good Life CD
Quite a bit more "mature" than previous efforts. DMM find themselves swirling into post punk-rockness. Lotsa clean pre-jazz instrumentations really pull DMM outta the rest of the college rockers muck. A step above, no doubt. KRK DR. DREAM

MERCYLAND

Enter the Crafty Bear 7" EP
I wrote extensive praise on this 7" a long ass time ago. Matter of fact, I wrote the label and got a hold of their previous 7". Playing this the other day, I decided to look back and see what I said... to my surprise I couldn't find the review in any back issue. Which could only mean one thing... It never got typed. Big sorry goes to Mercyland. And of course all the folks looking for a kick ass 7" to buy. 4 songs, all heart drenched with raw, unpolished talent and an obvious flair for hooks-n-harmony. Like an early Descendents with the cool vocal catchiness of real early Elvis Costello. Lotsa fuzzy guitars 'n' weird inserts separates this about 3 or 4 miles from the rest. If you must own one single to capture today's punk youth at their peak, this is probably your best bet. (Not one hint of Sub Pop or "DC" just plain rad.) KRK
PO BOX 1144 ATHENS GA 30603

VARIOUS

Contains No Caffeine Comp. Tape
Pretty cool cassette. Tons of local bands like Hunger

to appear quite clearly. Experimental, and a "thumb's up" by me. -Thom (no address given...)

ZEROS

"4-3-2-1...Zeros" CD
I've been intrigued by this purple-haired quartet for a few years now. Their adverts at least had personality and humor. After finally seeing them live, I wondered if the fun I'd experienced would translate successfully to vinyl, well, c.d. This dilemma facing any theatrical-type rock act (Alice, Kiss, Celebrity Skin, etc.) can only be overcome by the strength of the songs themselves. I'm happy to say that these guys know a good hook when they latch onto one. "Sticky Sweet Girls," "Wish I Knew," & Taking a "Zero (home) To Mom," show enough promise to warrant a follow up release. There is some filler, and the tunes could use a little fleshing out (clever lyrics from Sammy Serious, a couple of bridges), but the energy and guitars support their Cheap Trick/Ramones-ish direction. It's nice to know I can always associate The Zeros (remember the 70's band?) with joyful pop sensibility. Did I mention, these guys can rock? -POOCH (Restless 1616 Vista Del Mar Ave., Hollywood, CA 90028 USA)

Farm, Guttermouth, Olive Lawn, Offspring, the Sex Pistols, Circle One plus other good up an coming bands. All unreleased tracks. An excellent view of who's who in current OC punk rock. KRK
BUILT BY BRICKS PROD. 18822 BEACH BLVD #104 HUNTINGTON BCH CA 92648

MELVINS

Eggnog 10"
Bullhead was a bitter horse-pill for me to swallow. I desperately clung to the Old Sound... Innumerable little diseased, cancerous/carcinogenic rodent-like riffs scurrying in and out of the ears to gnaw a few bites out of the eardrum before darting back into Buzz's guitar, never to be heard again until the next time that song was played. Bullhead marked the end of the rat-riff and replaced it with the mutant elephant seal riff: Hooks too big to go anywhere, just laying there to rot in the darkness. Eventually I succumbed and let the sludge-tide drag me out to sea, no way to keep my head above the surface. And so at last I happily swam my way towards Eggnog, fully used to the drowning sensation and loving every beat and measure. Here even the elephant seals have been washed away, a massive storm of white noise being all that remains. Total boner. "Charmicarmicat" is easily the most massive Melvins monolith ever erected. Don't be wimp. All hail King Buzzo. Merry Fuckin' X-mas. DAN DRUFF
BONER RECORDS

HELMET

Unsung 7"
Anyone who has heard last year's Strap It On LP knows that listening to it is not unlike being pushed around by a schoolyard bully, then having your ass kicked up and down the street a few times... kicked in the face, broken ribs, a concussion, just plain beat to shit. Period. I can't name a better record that has come out in the past few years. Now, almost a year later, I meet the same bully walking down the street. I completely expect (and want) another beating. Instead, we simply have a nice chat. For a brief moment towards the end of our talk, he almost loses it, but quickly regains his composure and apologizes. After he leaves I realize he's had some therapy and learned to control his awful temper... and completely lost his teeth in the process. I'm not sure why they went soft so soon, but I've invested so much faith and love in them that I can't help but feel betrayed. It's been a long time since I loved a band that much. I mean fuck... Helmet was coolest bully I ever knew. DAN DRUFF
AMPHETAMINE REPTILE

POSTER CHILDREN

Daisychain Reaction CD
Ever since I was a little kid, I've always hoped someone would form a band that sounded like Fugazi and Sonic Youth without actually sounding like Fugazi and Sonic Youth. The songs are WAY catchier than you'd expect. These geeks rule. Don't even not get this. DAN DRUFF
TWIN TONE

This Year... When You Think Christmas, Think

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WANTED: Minor Threat, Fugazi or Ian Mackaye paraphernalia. Looking for original Minor Threat 7"s ("Filler" and "In My Eyes") also "Out of Step" EP 1st press with black and white cover and the 1st two 7"s LP 1st press with red cover. Also wanted Fugazi Joe No. 1 on Sub Pop of photos of the groups. If you have any of these items, please send lists to Jason McGary 35 Dahlgreen Place, North Tonawanda, New York 14120

SHIT HAPPENS T-SHIRTS: Front side white on black M/L/XL/XXL-order now! Only \$8.00 + \$2.00 shipping and handling. Money orders only please! Make money orders payable to Terry O. II... P.O. Box 5342, El Monte, CA 91734

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WANTED: BATTALION OF SAINTS: "Second Coming: LP and EJECTEDS: "Spirit of Rebellion" LP. I've got lots of shit to trade. Let's make a deal!! Norm Hahn, 2110 Simon St. Phila., PA 19124 P.S. Where's that RAMONES/ REZILLOS split bootleg??

SET SALE: LOTS OF SUB POP, AMREP, CZ, Etc. Soundgarden, Bastards, Derelicts, Mudhoney, L7, much more. Send SASE if possible. Dan H. 1407 NE 45th St. #17, Seattle, Wa 98105. Peace.

ATTENTION ALL SAINT VITUS FANS! Join the Saint Vitus Appreciation Society and receive free "Walking Dead" newsletter featuring interviews, current updates on the band, and info on how to get Vitus' latest, hard-to-find import releases from Germany's Hellhound Records! Plus more! Support the heaviest band ever to roam the earth - send SASE (w/ two stamps) to SVAS, 31-27 35th St., Astoria, NY 11106

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WANTED: INFORMATION ABOUT BEN IS DEAD MAGAZINE. I am compiling an unauthorized book about this national phenomenon, including information on the writers and artists. Send all pictures and commentary to Joe Yonder, 4532 Eastbury, Covina, CA 91722

DESPERATELY SEEKING: Bohse Onkelz "Der Nette Mann" LP, Ovalteenies "British Justice" EP, Skullhead/ Violent Storm split EP. Also early Sabbath p/s or Ventures p/s (EP-45's). Buy or trade. Richard, Box 30231, NY, NY 10011

FOR SALE: 7" - Antidote, Double-O, Minor Threat-1st, Iron Cross-"Hated", U.K Subs-"Shake Up The City," CH3-"Gun," Damned- various, Blitz- various, 12"- Ag. Front-"Victim" original press, Misfits/ Samhain-various coloured vinyl. WRITE to: Tony Bengal, 1531 N. Detroit St. #310, Los Angeles, CA 90046. (213) 851-3340.

RARE 7" FOR SALE. Dwarves, Poison Idea, Dead Kennedys, Antiseen, G.G. Allin, 7 Seconds, Misfits, Black Flag, GBH, Accused, Sloppy Seconds, Halo of Flies, Meatmen, Negative Approach, N.O.T.A., Unsane, D.O.A., DI, and lots more. Also, full color photos and flyers for trade. Send SASE or your list for mine. Paul Holstein, 1515 Sashabaw, Ortonville, Michigan 48462

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FOR SALE: Scream "Still Screaming" LP 35, 7's: Social Distortion "Mainliner" 25, Black Flag "Nervous Break-

down" 40, Dead Kennedys "Holiday in Cambodia" 40, Undead "Nine Toes Later" 15, Magazines: My Rules (Only Issue!) 15, Flipside #52 (Jane's Addiction) 7, #38 (Social Distortion) 7, #41 (Suicidal Tendencies) 7, All Forced Exposures \$10: #9 (Mission of Burma), #10 (Lydia Lunch), #11 (Butthole Surfers). Mail inquiries to: Arthur Sagevick 198 Robinson Ave., Staten Island, NY 10312

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CHRISTIAN DEATH LIVE in Austria 1990 video. 120 min. \$16.00. Psychic TV live in St. Louis \$16.00. Includes sleeve and case. Sent same day we receive money. Send to: Chirp, P.O. Box 206, Glen Carbon, Ill, 62034

DANZIG STUDIO OUTTAKES COMPILATION. Includes unreleased material. 45 min. Danzig live at Hollywood Palace 1990. 65 min. \$7.00. Cassettes contain sleeve and case. Send to: Chirp, P.O. Box 206, Glen Carbon, Ill, 62034

SEEKING GUITARIST AND SINGER for hardcore band. S.O.I.A., Ax Breakdown, G.B., Minor Threat, SERIOUS ONLY! Practice space available. San Joaquin & Alameda area. Tom (209) 836-0732, Eric (209) 835-5580. Lvmessage. Thanx.

SALE: BEAVER 7" (Pre-Government Issue), original 1981 DC hardcore EP, \$15. Have small quantity left. Also, large list of trade/ sale items including Misfits, Samhain, Danzig, etc. Send lists, money, inquiries to Davidon, 3513 Barkley Dr., Fairfax, VA 22031 (703) 280-2910

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PLEASE HELP ME! I AM attempting to achieve orgasm! I need your help! Send photos, toys, erotic stories etc. Also send \$2 for my zine The Probe (interviews with L7, Mr. Bungle, Bluchunks, Arcata's Hunk of Funk, the Aaron Muentz Experience, and the Melvins). P.O. Box 5068, Pleasanton, CA 94566 (510) 449-8615. I'm male, 5'10", 180 lbs., really cool, shy and have a dick that is vast and curved, like a sickle. Please write!

FOR SALE: MISFITS: Beware orig 12", Earth A.D. and Evilive German. Danzig: Marilyn - purple, Mourning Noise, Nuke Your Dink comp., 7 Seconds-Blast 7" -Black-Fan Club Only, D.O.A., Fartz, Killdozer, Pussy Galore, Lots of Sub Pop,

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HELP! BEING STIFLED IN A one horse town. **WANTED:** All women, interested in corresponding with an incarcerated man. 26 years, 6', 170, dark blonde hair, green eyes. All letters will be answered! Dale Flanagan, P.O.B. 1989, Ely, Nevada 89301

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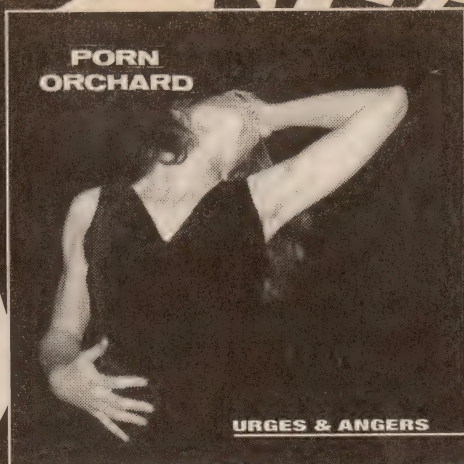
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RAMONES VIDEO LIVE City Gardens, Trenton, NJ 10/ 4/ 91. Excellent quality 65 min. \$23.00 cash or money orders only. J. Salvatore, 914 Cross St., Phila, PA 19147

FOR SALE: MANY SINGLES. Rapemen, Mudhoney, Iron Cross, 1st Die Kruezen, 1st Bad Brains, 1st Naked Raygun, 1st Gang Green and many more. Send SASE for list. Write Tim Hinely, P.O. Box 460, Somers Pt., NJ 08244

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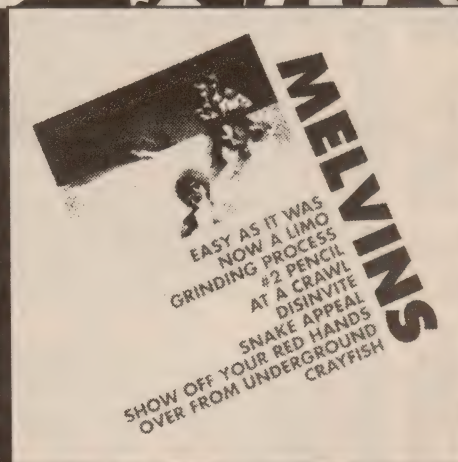
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I WAS WONDERING IF FLIPSIDE READERS could help me with a game I invented that I play: Vomit Launch-Jimi Hendrix, Steelpole Bathtub-Jim Morrison, The Motels-Janis Joplin. If you got this game, you know that it's quite a nasty game. The person I'm having trouble with is Elvis Presley. I need a band name that has something to do with barbituates or bathrooms. (By the way, before anyone writes in during the 60's, I should point out that I call Sid Vicious Sid Viscous-well, he's viscous now.) Write Paul Mendelowitz, P.O. Box 3326, Redwood City, CA 94064

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SUICIDAL TENDENCIES WANTED. Do you have the Institutionalized video or the Possessed to Skate 12" or any other interesting Suicidal shit? Write me. Andrew Skinner 1111-172 S.W. 16th Ave., Gainesville, FL 32601

PREHENSILE TS: Bad Brains, Fugazi, Smashing Pumpkins, Chain of Strength, Slapshot, Judge, Burn, Sloppy Seconds, Murphy's Law, Gorilla Biscuits, Fluid, Lemonheads, D.O.A., Minor Threat, Shelter, Quicksand, Buffalo Tom, Bullet La Volta, Dead Kennedys, Mekons, Soul Asylum, Youth of Today, Intent, Mighty Blossoms and many more. For T-shirt catalog send \$1, name and address to 738 Main St. #213, Waltham, MA 02154

BILLY KOLODZIEJ, WHERE ARE YOU?!! Ely didn't forward letter, so you never got it. Give me the benefit of a doubt!! I'm worried. (Anyone know him?) Jennifer (408) 899-1513

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ANYONE WANNA TRADE TAPES, RECORDS, ETC? Looking for: Wipers- "Up Against..." DBL LP Boot, Wipers live tapes, Hendrix live tapes, boots, etc. Live tapes of: Gray Matter, Rites of Spring, A.O.F., Antichism, NOTA, Etc. Demos by: Intensified Chaos, M.A.D. etc. Write! Ward Young, 2223 SE Ash, Portland, OR 97214

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MERCHANDISE REVOLT! - xinema pobresa, a sell-out film magazine, now has shirt/ subscriptions for \$12! Sample: \$1. -Ho! zine #2 contains GG Allin interview, condom shoot-out. 32 page thickness for \$1!

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RECORD SALE! Love Buzz - Nirvana (\$75). Fugazi (Sub Pop/ Black Wax) (\$50), Daisy - Tad (\$40), Touch Me, I'm Sick - Mudhoney (black wax/ 200 made) (\$50), Mudhoney/ Sonic Youth (clear wax) (\$45), Blood Circus 7" (\$35) James P.O. Box 928, Seattle, WA 98111 Phone (206) 935-9309

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UNDERTONES, California tour 1980, any gigs wanted. Write to: Maureen Guillevic, Le Gorvello, 56250 Sulniac, France

ATTENTION! Looking for the likes of Peter Gross (last known home was somewhere in Florida) or Shane Williams (last known home was in Levenworth Penetentry). It's been since '86 since I've heard from either of you. If you're somewhere out there or you know of either of these souls, please get in contact with me, thanks. Jermane Roberts, 211 S. Lincoln Way, Gaet, CA 95632

VIDEOS: Neubauten, Nick Cave, Godflesh, Rollins, Big Black, Scratch Acid, Fugazi, Christian Death, Buttholes and more... SASE of your list gets mine: Karl U. 200 SE 15th, #81 Miami, FL 33129. (Tel 305-285-7187) Wanted: Oxbow.

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ANTI-MRR CLUB #3 out now! \$2.00 PPD, green money only. Featuring yet another famous "punk" cartoonist (this time from California, no cartoons this time, just writing). The theme of this issue is I want people who hate MRR, not people who were fucked over by MRR. (Disregard last ad.) Write Paul Mendelowitz, P.O. Box 3326, Redwood City, CA. 94064

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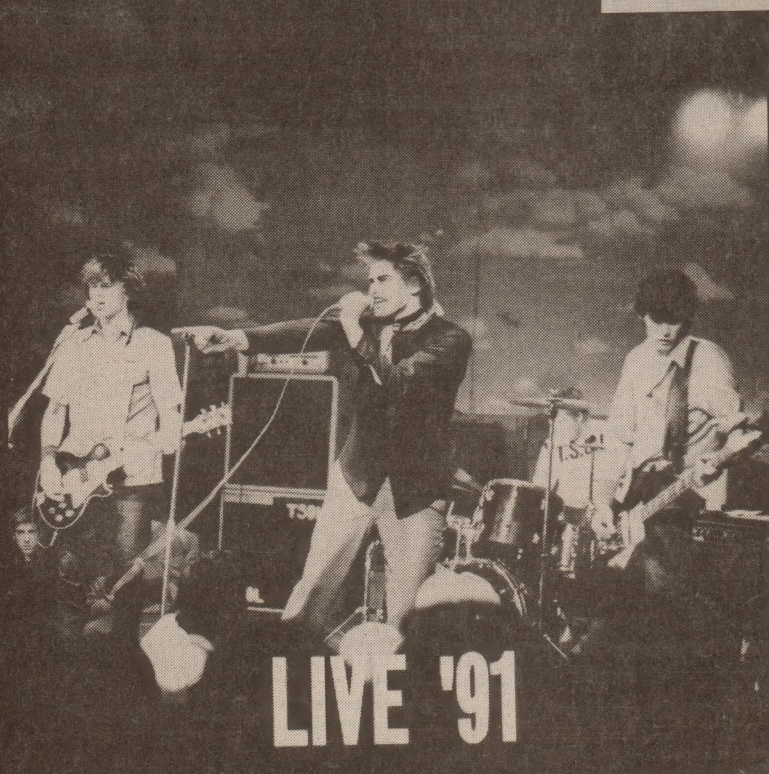
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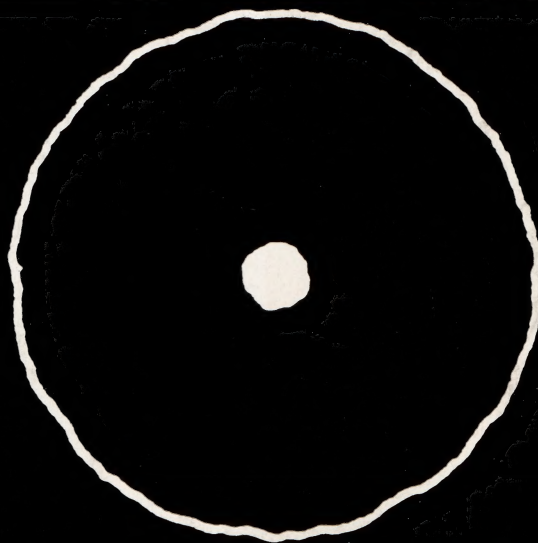


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